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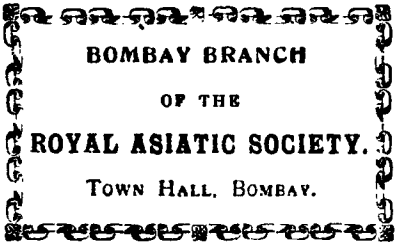


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# Academy Notes:

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*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

AUTHOR OF "ARTISTS AND ARABS," "NORMANDY PICTURESQUE," "ART IN THE MOUNTAINS," ETC. ETC.

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No. 262.

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*MAY* 1878.

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No. 1166.

No. **1166.** "*Design for a Colonial House of Legislature.*" EDWARD CLARKE. (Academy Gold Medal and Scholarship for Architecture, December 1877.).

# PREFACE.

THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical; to form a supplement to the Official Catalogue, which should be both interesting and useful for reference.

The illustrations are intended to convey an idea of the composition, rather than of the effect, of the pictures, and are not intended as works of art. The most interesting and useful are those reproduced in *facsimile* from sketches received from the artists; they are to be distinguished throughout the book by an asterisk (*) under the illustration.

The Editor again desires to thank those who have assisted him with sketches, for without such aid it would be impossible to produce the book so rapidly, and at so small a cost to the public.

The illustrations are produced by A. and W. Dawson and Leitch and Co.

LONDON, *May* 15, 1878.

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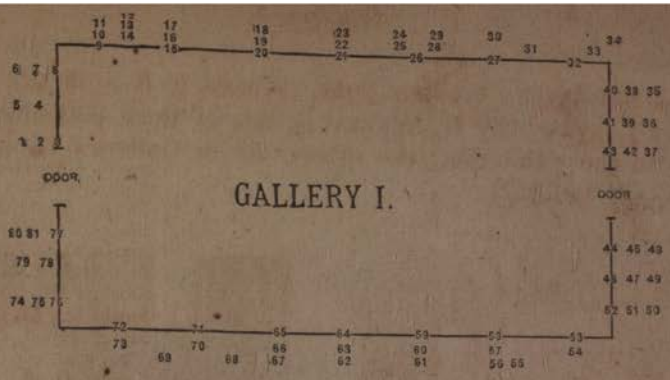

No. 3. 48 × 72.

No. 3. "*The Timber Waggon.*" C. E. JOHNSON.

The principal features of Gallery I. are—on the left hand, Millais' "*Princes in the Tower*," and on the right, G. Leslie's "*Home, sweet home*"; on either side of the door leading to Gallery II. are Orchardson's life-size portrait of a boy in black velvet, and Pettie's Spanish lady in crimson dress, descending a stair; and through the doorway, on the distant wall of Gallery II., we see Long's picture of Egyptians making idols and Browning's "*Worker in Brass*." The other feature of the first gallery is a cricket match by J. R. Reid.

Commencing in the order of the catalogue, the first picture of importance is the one sketched above; a timber waggon going

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NOTE.—The figures on the diagrams at the head of each chapter show the position of every picture on the walls; those hung high, or above the "line" of sight, are marked outside the diagram line. The *upper side* of a plan is, in all cases, the *south* wall.

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down hill in the evening light. Above it is a sketch, No. 2, "*Mrs. Langtry*," by H. WEIGALL; one of three portraits of this lady in the exhibition; the others are in Galleries II. and III. (Nos. 155 and 307).

* No. 4. 54 × 45.

* No. 8. 36 × 28.

No. **4.** "*Daughters of Edward Holden, Esq.*" S. SIDLEY.

No. **8.** "*The New Toy*"; brilliant effect from a suspended lantern. C. N. KENNEDY.

No. **12.** "*Sunset on Old Buildings by a River.*" J. W. WILSON.

* No. 16. 27 × 60.

No. **16.** "*Fallen.*" A. PARSONS.

A tree lying prostrate amongst the water lilies; sky after storm and rain.

Next is a portrait of a lady in dark chocolate coloured dress—

No. **15.** "*Mrs. Bayley Worthington.*" P. H. CALDERON, R.A.

On the same wall are, on the line, No. **9**, a fine "*Forest Landscape*," by CARL RODECK, with sunset light glancing on the tree trunks; and above it, No. **10**, "*A Meeting of Scottish Jacobites*," by CLAUDE CALTHROP.

No. 21. 60 × 36.

No. **20.** "*A Showery Day*"; river scene near Arundel. VICAT COLE, A.R.A.

No. **21.** "*The Princes in the Tower.*" J. E. MILLAIS, R.A.

The two young princes, with long fair hair, dressed in black, clasp each other's hands in alarm at the sound of footsteps on the winding stair. In the picture we may see the shadow of a figure on the stairs. The eldest boy wears a gold collar, and the Garter on his knee.

This picture, sketched by Mr. S. Berkley, is to be engraved by Mr. Samuel Cousins, and published by the Fine Art Society. Millais' other subject picture, "*The Bride of Lammermoor*," is separately exhibited at the King Street Galleries.

Above the Millais is a solemn effect of wreck after a storm, No. **22**, "*Derelict*," L. HOLST; also two figure subjects—No. **19**, "*Rose-time*," LOUISE STARR; and No. **25**, "*Psyche*," E. M. BUSK.

No. 24. 13 × 30.

No. **24.** "*A Suffolk Canal.*" J. E. GRACE.

No. **26.** *"Oxhey Place, Herts";* brown cattle. F. GOODALL, R.A.

* No. 28. 28 × 62.

No. **28.** *" Waste Land."* J. AUMONIER.

A wild sea-coast, the foreground covered with wild flowers set against dark rock.

No. **27.** *" Portrait of Mrs. Surtees of Redworth."* J. SANT, R.A.

Above should be noticed—a quiet landscape, No. **30**, *"Summer-time,"* W. J. SLATER; No. **31**, *"Alone,"* FRANK WYBURD; and No. **33**, *" Out of Danger,"* WALTER S. STACEY; cottage scene; sailor with sick child.

In the corner, on the line, are—No. **32**, *"A Grove"* (similar in effect to No. 9), C. H. H. MACARTNEY, and No. **40**, *"As Careful as a Mother"* (old man and child), JAS. HAYLLAR.

* No 38. 44 × 34.

No. **38.** *" Mrs. Thornycroft."* T. B. WIRGMAN.

No. 39. 34 × 56.

No. **39.** "*Richard Savage.*" W. HOLYOAKE.

"Ill-fated Savage, at whose birth was given
No parents but the Muse; no friend but Heaven."

No. 41. 48 × 38.

No. **41.** "*Conditional Neutrality*"; a portrait.
W. Q. ORCHARDSON, R.A.

No. **43.** "*Zenobia captive.*" E. J. POYNTER, R.A.

Life study of an Eastern head, with elaborately painted gold ornaments and jewels.

[*Door.*]

No. **44.** "*Study of a Kashmiree Nautch Girl*," in white dress. VAL. C. PRINSEP.

Note the careful study of dark little hands and feet.

No. **45.** "*Little Zârah.*" J. SANT, R.A.

A child in green cap and dress, leaning out of a window.

No. 46. 48 × 36.

No. **46.** "*The Hour.*" J. PETTIE, R.A.

Above is a large picture, No. **47**, "*A Carriage Accident in the Snow*," J. C. DOLLMAN; No. **49**, "*The Seine*"; stone barges going up with the tide, H. ENFIELD; No. **51**, a portrait of the "*Rev. T. Collingwood Bruce, LL.D.*," R. LEHMANN; and No. **52**, "*A Spring Landscape*," FRANK WALTON.

Next is an Algerian scene, No. **53**, "*Women moulding Water Jars*," E. BARCLAY; and near it, a good riverside in autumn tints, No. **57**, "*The Glow before Decay*," DAVID MURRAY.

No. **58.** "*Our Lord after His Resurrection with the Two Disciples on the Road to Emmaus.*" J. R. HERBERT, R.A.

No. **60.** "*Cotton Pickers, North Carolina.*" WINSLOW HORNER.

Landscape low in tone and rather weird in aspect; with two dark women in a field of white cotton; a remarkable work.

No. **61.** "*Lieutenant J. R. D. McGregor.*" C. PELLEGRINI.

No. 63. 40 × 66.

No. **63.** "*A Summer Flood.*" H. R. ROBERTSON.

Strong sunset effect over broad landscape and flooded fields.

No. 64. 43 × 71.

No. **64.** "*Home, sweet home.*" G. D. LESLIE, R.A.

A picture similar in style and treatment, but cooler in tone than, Mr. Leslie's "*School revisited,*" exhibited in 1875. A harmony of green, blue and maize; the kneeling girl is in green dress; a sunny garden seen through the window.

On either side of the foregoing are two portraits—No. **59,** "*The Marquis of Bath,*" G. RICHMOND, R.A.; and No. **65,** "*Lieutenant-Colonel Loyd Lindsay,*" W. W. OULESS, A.R.A., the painting of which should be especially noted.

No. **66**: *"Friends or Foes?"* H. G. GLINDONI.

The old story; a breakdown in travelling by postchaise; help of doubtful character offered. A skilful picture not easily seen in its present position.

No. 71. 24 × 48.

No. **71**. *"The Post-bag."* MARCUS STONE, A.R.A.

Girl in white dress reading a letter, two men sitting apart, one in chocolate suit; touched in with the strength of Meissonier, and with true harmony of perspective on the wide *terrasse*.

Above is a study of cattle—No. **70**, *"Come on, come along,"* OTTO WEBER; and above, another seashore by AUMONIER (No. **68**).

No. **73**. *"A Midsummer Moonlight."* VINCENT P. YGLESIAS.

No. 72. 30 × 55.

No. **72**. *"Evening by the Old Mill."* W. BRIGHT MORRIS.

No. **76**. *"Old and Young."* Old houses by a river; a girl drawing water. J. WHITE.

Two quiet evening effects; true studies from nature.

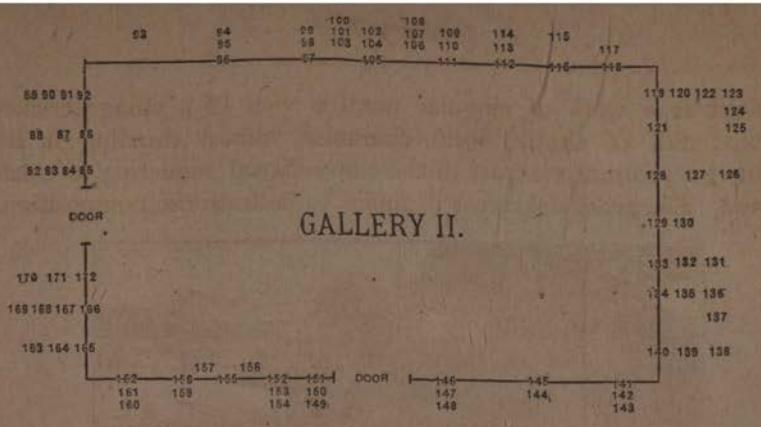
Next is a work of singular merit, a view of a village cricket match; full of simple, local character, almost startling in its reality; a pleasant contrast to the conventional rendering of such scenes. The artist's sketch will suffice to indicate the composition.

No. 77. 42 × 72.

No. **77.** "*A Country Cricket Match.*" JOHN R. REID.

Two portraits near the door are—No. **80**, "*A Gipsy Girl*," EDWARD BACH; and No. **81**, "*Maidenhood*," GEORGINE **F.** KOBERWEIN; girl with red headdress.

"A child no more! a maiden now,
A graceful maiden, with a gentle brow;
A cheek tinged slightly, and a dove-like eye;
And all hearts bless her as she passes by."



No. 87. 30 × 60.

No. **87.** "*The Evening Glow of a Winter's Sun.*" VAL. DAVIS.

The left hand wall, on entering this gallery, is lighted with a brilliant, iridescent sea by Mr. Brett; the large picture facing us on the end wall is Mr. Long's "*Egyptian Studio*"; on the right are Leighton's "*Nausicaa*" and Poynter's "*Mrs. Langtry.*"

No. 92. 24 × 15.

The first three pictures on the line are—No. **85**, "*Sheep*," T. S. COOPER, R.A.; No. **86**, "*Christiana with her Family*," R. THORBURN, A.R.A.; and No. **92**, "*Biron*," J. D. LINTON, an excellent sketch of a man in armour.

Over the door leading to the refreshment room is an autumn landscape, No. **93**, "*Drawing Timber in the Vale of Dovey*," H. T. MUNNS.

No. 90. 40 × 20.

No. **96.** "*Girl reading.*" C. E. PERUGINI.

Above are—an excellent portrait, No. **95**, "*Colonel Davies,*" J. HANSON WALKER; and No. **98**, "*Under the Sandhills; Full Tide,*" J. HENDERSON; one of several true and unobtrusive landscapes on this wall.

No. 97. 30 × 48.

No. **97.** "*An Eastern Question.*" J. E. HODGSON, A.R.A.

Sailors ashore enjoying a chibouque with some Easterns; amicably settling the question of the day. This is Mr. Hodgson's best work; interesting as a study of costume and character.

* No. 99. 56 × 44.

No. **99.** "*Milkmaids and Marguerites.*" E. DOUGLAS.

* No. 102. 56 × 44.

No. **102.** "*A Trumpeter*"; life-size. H. WEIGALL.

No. **103.** "*Dort.*" C. THORNELY.

No. **106.** "*View from Lambeth.*" J. FULLYLOVE.

Next on the line is a brilliant landscape with luminous sea (of which the sketch gives an inadequate idea) by J. Brett, reminding us of his "*Spires and Steeples of the Channel Islands*," in 1875.

* No. 105. 42 × 84.

No. **105.** "*The Cornish Lions.*" JOHN BRETT.

See also No. **110** (close by), "*A Summer Sea, Scilly Islands*," J. G. NAISH, for another treatment of a similar subject.

In the next picture, sketched overleaf, Mr. Armitage seems to have taken a new departure.

* No. 111. 31 × 48.

No. **111.** "*After an Entomological Sale.*" E. ARMITAGE, R.A.

The principal figures are portraits of some well-known artists, Calderon, Wynfield, Hodgson, Buckman, &c.; the artist himself standing in the centre of the group. The object of interest is a favourite beetle, as rare as the Dodo.

No. **112.** "*Sheep on the Isle of Sky.*". T. S. COOPER, R.A.

Next we should notice another landscape, No. **109**, "*The Silent Pool*," ERNEST PARTON, and No. **117** (still-life), "*The Night Blowing Stock*," W. J. MUCKLEY.

* No. 113. 30 × 25.

Two portraits to be noticed are —No. **113**, "*His Excellency Kuo-Ta-Jen*," the Chinese Minister in London, in his purple dress, W. GOODMAN; and No. **116**, "*Mrs. Percy Chapman*," H. T. WELLS, R.A., three-quarter length, looking also like an Oriental, as to costume, in her semi-Eastern dress, tiara of gold and pearls.

Last on this wall we notice a little *genre* painting, No. **118**, "*Music*," TITO CONTI; and above, No. **114**, "*Cassandra's Prophecy*," G. POPE.

No. 122. 52 × 72.

No. **122.** "*Autumn in Switzerland*"; on the road from Meyringen to Rosenlaui. B. W. LEADER.

There are two landscapes by this artist on the west wall, which should be noticed together—No. **122**, and No. **135**, "*Summer-time in Worcestershire.*"

Above is a good portrait of "*Henry Leslie*" (No. **123**), by JULIA B. FOLKARD, and a small landscape, No. **124**, "*After much Rain*," JOSEPH KNIGHT.

No. **121.** "*Charity.*" F. MORGAN.

Three wayside wanderers; old farm buildings, landscape of deep green.

No. 133. 24 × 18.

No. **127**, "*A Portrait*," HENRY GIBBS; No. **128**, "*W. E. H. Lecky, Esq.*," G. F. WATTS, R.A.; No. **132**, "*Beatrice*," R. J. GORDON; and No. **133**, "*Sweet Margery*," G. A. STOREY, A.R.A. (sketched above); this is to be engraved and published by Messrs. Agnew.

No. 129. 57 × 93.

No. **129.** "*The Gods and their Makers.*" E. LONG, A.R.A.
The interior of an Egyptian *atelier;* fair forms and grotesque images. Note the painting of draperies and ornaments; the bronze head-dress of the negress holding up a white cat to be modelled; the Oriental pottery, beads, coral, &c. The picture is in suffused light with little positive colour.

Above, in curious contrast, is a large picture by a son of the poet—

No. **130.** "*A Worker in Brass*"; life-size. Antwerp.
R. B. BROWNING.

No. **134.** "*Mid-day Shelter.*" H. W. B. DAVIS, R.A.
Cows under trees, on a sheltered bank by a stream.

No. **140.** "*A Study*"; single figure. G. CLAUSEN.

On the north wall, where there are more landscapes, are two able portraits by J. HANSON WALKER—No. **143**, "*Mrs. T. W. Gribble,*" and No. **148**, "*Miss Laura Fletcher.*"

The central picture is the graceful figure of "*Nausicaa,*" in olive green and white, with pale yellow head-dress; sketched on next page.

No. 145. 60 × 25.

No. **145.** "*Nausicaa.*" F. LEIGHTON, R.A.

No. **146.** "*Solitude.*" P. F. POOLE, R.A.

A figure on a rock by moonlight by the sea; a bird sitting on the edge of a boat.

Above is—

No. **147.** "*Afternoon on the Cliffs.*" H. W. B. DAVIS, R.A.

Sheep and lambs by the seashore.

[*Door.*]

No. **151,** "*The Heath,*" J. LINNELL, SEN.; No. **152,** "*A Seagy Brook in the Meadows,*" T. S. COOPER, R.A.; No. **153,** "*Evening,*" R. C. LESLIE.

Above is a striking portrait, No. **150,** "*Mrs. James Tomkinson,*" LOUISE JOPLING, and a large hunting picture, No. **154,** "*Major Brown and his Northumberland Hounds,*" CHARLES LUTYENS; and below Mr. Poynter's portrait are two small and interesting studies for decoration—No. **156,** representing "*Diana hunting,*" and No. **157,** "*The Triumph of Bacchus,*" W. CHRISTIAN SYMONS.

No. **155.** "*Mrs. Langtry.*" E. J. POYNTER, R.A.

A half-length, seated figure (nearly life-size), leaning backwards, in gold and white dress, with yellow rose. This portrait of Mrs. Langtry, with its embroidered curtain and carefully studied accessories, aims at more pictorial effect than Millais', which is close at hand, on the other side of the wall, in Gallery III. (No. **307**), called in the catalogue "*A Jersey Lily.*"

No. **158.** "*Dirty Weather on the East Coast.*" J. W. OAKES. A.R.A.

No. **159.** "*Trawlers on the South Coast.*" ALBERT HODDER.

No. **162.** "*Coopersall Church.*" F. M. TRAPPES.

Old red houses, boat and swans, landscape in summer evening calm.

No. **165.** "*The Leisure Hour.*" J. FAED.

Old man reading; child on the ground.

No. **164.** "*Colin Hunter, Esq.*" (in costume). JOHN PETTIE, R.A.

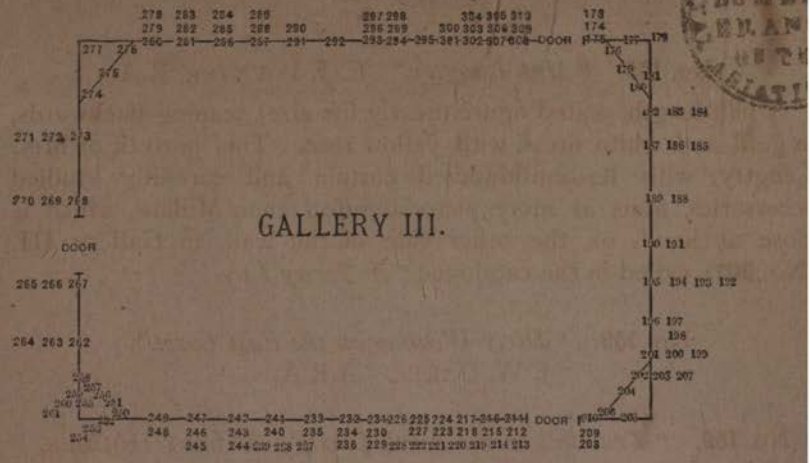
No. **166.** "*A Fairy Tale.*" F. D. HARDY.

No. **167.** "*Martaba, a Kashmiree Nautch Girl*"; green dress with gold head-dress. VAL. C. PRINSEP.

No. **171.** "*A Member of the Long Parliament.*" J. PETTIE, R.A.

A most vigorous life-size study, with breast-plate, broad sash, and long dark hair.

The last picture on the line is a small subject by G. H. BOUGHTON (No. **172**), "*The Waning of the Honeymoon*"; two young people sitting back to back on a stone seat by a tree; old-fashioned costumes and scatter of autumn leaves.



No. 182. 36 × 54.

No. **182.** "*A Dutch Galliot aground.*" E. W. COOKE, R.A.

In the central position at the head of the large room is Mr. Calderon's picture of nuns leaving Loughborough ; on the north wall is Mr. Herbert's "*David*," and opposite, in a line on the south wall, the five pictures by Mr. Frith, "*The Road to Ruin.*"

The first in the order of the catalogue is No. **175**, "*Evening Light*," H. W. B. DAVIS, R.A., a study of cattle coming towards us in brilliant glow of sunset light ; No. **174**, "*In the Valley of the Dart*," GEO. E. COOK ; No. **177**, "*A Colorado Beetle*," E. NICOL, A.R.A., a humorous little picture of an old woman reading ; No. **179**, "*Girl by a Stream*," H. LEJEUNE, A.R.A. ; No. **180**, "*Sketch in a Chapel of St. Mark's, Venice*," Sir H. THOMPSON ; No. **181**, "*Stag among Rocks*," Sir F. GRANT, P.R.A. ; and No. **182**, sketched above.

Above is a full-length life-size portrait (No. **178**), "*Sir James Bain*," Provost of Glasgow, by Sir D. MACNEE.

No. 183. 36 × 55.

No. **183.** "*Filling Water Jars*," at a spring; Algeria. E. BARCLAY.

No. **186.** "*Sand Storm, Desert of Sinai.*" H. A. HARPER.

No. 187. 60 × 42.

No. **187.** "*Morning.*" R. ANSDELL, R.A.

This and the companion picture, No. 443, in Gallery V., are to be engraved.

**No. 189.** "*Portrait of Lady Constance Lawley.*" G. F. WATTS, R.A.

No. 190. 77 × 60.

**No. 190.** "*Removing Nuns from Loughborough,*" December 1643. P. H. CALDERON, R.A.*

A pass was sent privately by Oliver Cromwell to his friend, Mr. Squire, for the removal of two of his relatives; the nunnery was sacked the same night by order of Parliament.

No. 193. 30 × 60.

No. 193. "*Carrying Hay.*" J. W. BUXTON KNIGHT.

* It may be useful to mention once for all that Mr. Calderon's name is *not* pronounced "Caulderon;" also that Mr. Boughton's name is pronounced as *Baughton;* Fildes *Fylds;* Ouless, *Ooless;* and Yeames, *Yames.*

Above the foregoing are some good landscapes, liable to be missed, from their position—No. **191**, "*Beating up the Thames*," C. E. HOLLOWAY; No. **192**, "*Dutch Waters*," G. S. WALTERS; and No. 193 (sketched on last page).

No. **195**. "*Florence*"; a portrait. G. F. WATTS, R.A.

No. **196**. "*The Daughters of Laban.*" F. GOODALL, R.A. Two girls; one putting a water jug on the other's head.

No. **200**. "*Scotch Cattle.*" J. SMART.

No. **201**. Two lions wandering by moonlight on a terrace; lizards creeping over the stones. B. RIVIÈRE, A.R.A.

"They say the lion and the lizard keep
The courts where Jamshyd gloried and drank deep."

No. 209. 39 × 57.

No. **209**. "*Landscape, Evening*"; cattle coming home. J. FARQUHARSON.

In the corner on the right is, technically, one of the finest portraits in the exhibition—certainly the best work of the painter—No. **204**, "*S. Taylor Whitehead*," JOHN PETTIE, R.A.; a man with fair beard, in dark green velvet, with massive gold chain.

No. **202**, "*An Old Farmhouse*," M. DE CAZIN; No. **205**, "*Serafina*," a girl with auburn hair, F. LEIGHTON, R.A.; No. **206**, "*Head of a Girl*," MARCUS STONE, A.R.A.

No. **210**. "*The Cities of the Plain.*" E. ARMITAGE, R.A.

[*Door.*]

No. **211.** "*Portrait of Lucy Beatrice Nolan.*" J. SANT, R.A.

No. **216.** "*Ready!*" Cavaliers on the march. Sir J. GILBERT, R.A.

A powerful study of men in steel armour and horses coming towards us in the picture.

No **215.** "*The Vanguard*"; cattle coming through snow on the mountains. J. MACWHIRTER.

No. 213. 36 × 28.

No. **213.** "*The Village Maid.*" LOUISE JOPLING.

No. 218. 30 × 22.

No. **218.** "*Reprimand.*" CARL SCHLOESSER.

No. 217. 46 × 34.

No. **217.** "*Maggie and her Friends.*" T. FAED, R.A.

No. 225. 36 × 28.

No. **225.** "*Cupboard Love.*" J. C. HORSLEY, R.A.

No. **224.** "*Harvest Time.*" P. F. POOLE, R.A.

Above is a portrait of a girl in fancy costume (No. **219**), OTTO SCHOLDERER; a large landscape in the "*Bernese Alps*" (No. **223**), Sir R. P. COLLIER; and next a charming, full-length portrait, in white, gold, and brown—No. **227**, "*Mrs. Frederick Leyland*," P. R. MORRIS, A.R.A; which is, we understand, to be reproduced in the *Beaux-Arts*. Other portraits—No. **226**, by H. T. WELLS, R.A.; No. **234**, by J. SANT, R.A.; and No. **232**, "*J. D. Dent, Esq.*," by W. W. OULESS, A.R.A.—are near at hand; this last very noticeable.

No. 231. 30 × 60.

No. **231.** "*David, the future King of Israel, while a Shepherd at Bethlehem.*" J. R. HERBERT, R.A.

Above it is a large view (No. **230**), "*Estes Park, Colorado, U.S.*," by ALBERT BIERSTADT.

No. **233.** "*Pompeii: Anno Domini 79.*" A. ELMORE, R.A.
A young mother and child in delicate Eastern draperies.

No. 241. 60 × 84.

No. **241.** "*Lieutenant Cameron's Welcome Home from his Explorations in Africa*, 1873–75." C. W. COPE, R.A.

The scene depicted is the traveller's return home, and his welcome in the village of Shoreham, Kent, of which his father is the vicar. The picture is higher than the sketch, taking in the whole of the old church tower.

No. **240.** "*A Dream of Ancient Egypt*"; the morning of the Exodus. ANDREW MACCALLUM.

A large and elaborate composition, with numerous figures, distant landscape with palm-trees, &c.; not easily seen in its present position.

No. **242.** "*The Earl of Shaftesbury, K.G.*" J. E. MILLAIS, R.A.

This fine portrait was painted for the Bible Society.

Above is a landscape to be noted—No. **243**, "*After Sunset, Brittany*," LESLIE THOMSON.

No. 247. 36 × 28.

No. **247.** "*The Lonely Tenant of the Glen.*" E. NICOL, A.R.A.

No. **248.** "*A Study.*" J. P. KNIGHT, R.A.

Three small pictures in this corner are—No. **254**, "*Old Mill, Matching, Essex*," G. C. HINDLEY; No. **261**, "*A Grey Day, Brittany*," G. F. MUNN; and No. **259**, "*Portrait of Himself in a Donkey Chair*," T. WEBSTER, R.A.

Next are two works by L. ALMA-TADEMA—

**255.** *"A Sculptor's Model"* (Venus Esquilina).
L. ALMA-TADEMA, A.R.A.

Life-size nude figure on a pedestal ; sculptor in the background.

No. **256.** *"A Love Missile."*

A girl in classic, olive-green dress, throwing roses from a grey marble balcony.

* No. 263. 47 × 32.

No. **263.** *"The Philosopher's Breakfast."* T. GRAHAM.

* No. 262. 39 × 27.

No. **262.** *"The Time of Roses."* MARCUS STONE, A.R.A.

No. 266. 37 × 62.

No. **266.** *"Roman Wine Carts,"* replenishing before entering the city. C. H. POINGDESTRE.

Two or three good landscapes should be noticed on this side, especially No. **267**, "*Wandering Shadows*," P. GRAHAM, A.R.A., wonderfully truthful effect of light and shadow on a mountain pass ; one of the principal landscapes in the Exhibition.

[*Door.*]

No. **268**. "*The Alps at Rosenlaui.*" VICAT COLE, A.R.A.

Above is No. **269**, "*Spring*," T. G. COOPER ; fresh green landscape, with sheep in sunlight under trees.

Next on the line are—No. **273**, "*Such tricks hath strong imagination*" (single figure dressing before a mirror), A. ELMORE, R.A.; No. **274**, "*At the Masquerade*," W. C. T. DOBSON, R.A. ; No. **275**, "*Portrait of the late John Dalyell*," Sir F. GRANT, P.R.A. ; No **276**, "*Venus*," the late W. E. FROST; R.A. ; and, above (No. **277**), a vigorous full-length portrait, in fancy costume, of "*Mrs. G. L. P. Lebègue*," J. BASTIEN-LEPAGE.

* No. 272. 48 × 32.

* No. 279. 49 × 39.

No. **279**. "*Right Rev. Piers C. Claughton, D.D.*" J. E. WILLIAMS.

No. **272**. "*Colonel Newcombe at the Charterhouse.*" D. T. WHITE.

No. **280**. "*A Summer's Sunny Evening.*" T. S. COOPER, R.A.

No. **281**. "*Loch Leven*, A.D. 1568." H. O'NEIL, A.R.A.

Above is (No. **282**) "*Buffalo Carts crossing a Stream near the Pontine Marshes*," C. H. POINGDESTRE ; and above, a bit of the "*Old Falcon*" at Gravesend (No. **283**), C. E. HOLLOWAY.

* No. 286. 36 × 60.

No. **286.** "*Convocation.*" H. S. MARKS, A.R.A.

Adjutant-birds in various attitudes of repose and deliberation; the variety of expression and character in the eyes and heads of the birds should be noted.

Above, on the right, is a poetically conceived picture by a painter who has seldom been seen to advantage in the Academy.

* No. 290. 36 × 60.

No. **290.** "*The Blind Beggar's Daughter.*" E. F. BREWTNALL.

"There was a blind beggar, had long lost his sight,
He had a fair daughter, of beauty most bright;
And many a gallant young suitor had she."

Before coming to Mr. Frith's pictures we should notice above—No. **296**, Portrait of "*Mrs. William Savile*," J. SANT, R.A.; No. **297**, "*A Silent Land*," ALICE ELLIS; a solitary boat by a lonely shore; No. **299**, "*Vespers in the Monastery*," E. GRÜTZNER.

## "*THE ROAD TO RUIN.*" By W. P. FRITH, R.A.

1. "*College.*"

2. "*Ascot.*"

3. "*Arrest.*"

4. "*Struggles.*"

5. "*The End.*"

These pictures, arranged in a line on the south wall, are identical in size (28 × 36), and in general motive, with the Hogarth series in the National Gallery. The outlines are accurate records of composition. The copyright is the property of the Art Union of London.

No. 302. 42 × 66.

No. **302.** *"Winding the Skein."* F. LEIGHTON, R.A.

Figure on the left in white, girl in red dress winding a ball of wool; the background a blue bay and southern sky.

No. **307.** *"Portrait of Mrs. Langtry";* standing, life-size, in dark dress. J. E. MILLAIS, R.A.

No. 308. 31 × 43.

No. **308.** *"A Social Eddy."* W. Q. ORCHARDSON, R.A.

The last is a picture full of refined treatment, the colour of which may be shortly described as "a scheme of delicate pink and pale maize."

No. 314. 30 × 81.

No. **314.** "*Tipping.*" HEYWOOD HARDY.

In this gallery the principal picture is a large work on the west wall by Mr. Yeames. Commencing in the order of the catalogue, the first (No. 314) is a contractor's picture; a skilful rendering of an every-day event not often seen on canvas.

Above is an Alpine landscape, very cold and real in effect—No. **313**, "*A Glacier Stream*," JOHN COLLIER; No. **316**, "*Cats*," F. SMALLFIELD; No. **321**, "*Dutch River Scene*," C. THORNELY; No. **322**, "*Goodbye!*" (in white satin), TITO CONTI; and No. **326**, "*After Sunset, Late Autumn*," F. SLOCOMBE.

* No. 315. 30 × 24.

No. **315.** "*News from the Front.*" A. C. GOW.

* No. 323. 30 × 20.

No. **323.** "*Fruit-seller.*" MARCUS STONE, A.R.A.

No. **324.** "*Conway Marsh.*" JOSEPH KNIGHT.

Lonely landscape in evening light; clear windy sky.

No. **325.** "*Alone.*" G. E. HICKS.

No. **328.** "*Animal Life in Richmond Park.*" S. CARTER.

There are one or two other landscapes to notice above, before coming to the central picture (No. 329), representing a little boy in blue in a manor house being questioned by commissioners of the Long Parliament as to the whereabouts of a Royalist (*see sketch*).

* No. 329. 49 × 97.

No. **329.** *"And when did you last see your Father?"* W. F. YEAMES, A.R.A.

No. **330,** *"The 'Cleopatra' in the Bay of Biscay on the 14th October* 1877," E. W. COOKE, R.A.; No. **335,** *"Sheep near a Ruin,"* T. S. COOPER, R.A.; No. **337,** *"The Young Poacher,"* J. R. REID. (See also several other good landscapes in this corner.)

No. 350. 50 × 34.

On the south wall are—No. **339,** *"A Day Dream,"* W. D. SADLER; No. **342,** *"Salt-water Marsh,"* a fine drawing made at Tankerville, on the Seine," H. ENFIELD; No. **343,** *"Portrait of Jaques Blumenthal,"* G. F. WATTS, R.A.; and No. **350,** *"A Scene from 'The Courtship of Miles Standish,'"* by A. ELMORE, R.A.

* No. 345. 41 × 72.

No. **345.** *"The Convent Garden."* F. S. WALKER.

No. 351. 30 × 54.

No. **351.** *"The Coral Fisher, Amalfi."* J. C. HOOK, R.A.

* No. 357. 42 × 72.

No. **357.** *"After the reapers' work is done."* F. MORGAN.

No. **356.** "*The Mother of Moses.*" E. ARMITAGE, R.A.

Near the foregoing are several landscapes. Amongst them—No. **355**, "*The Old Rookery, Winchelsea,*" KATE GOODWIN; No. **361**, "*Borough Farm,*" W. ESTALL; and No. **363**, "*Carnarvon Bay,*" JOHN BRETT. Next is a clever portrait by ROSA KOBERWEIN (No. **362**), and No. **364**, "*A Morning Call,*" J. CLARK; and one or two simple *genre* subjects of exceptional merit: No. **371**, "*A Competitive Examination,*" KATE PERUGINI, and No. **372**, "*Peeling Potatoes,*" Mrs. LUKE FILDES.

No. 371. 12 × 10.

No. 374. 57 × 42.

[*Door.*]

No. 379. 72 × 48.

No. **374.** "*Green Leaves amongst the Sere.*" G. H. BOUGHTON. A pleasant picture of fair faces amongst falling leaves.

No. **379.** "*Britomart and her Nurse.*" G. F. WATTS, R.A.

On the south side of the door are some good landscapes and sea-pieces—No. **378**, "*River with Houses,*" A. DE BRÉANSKI;

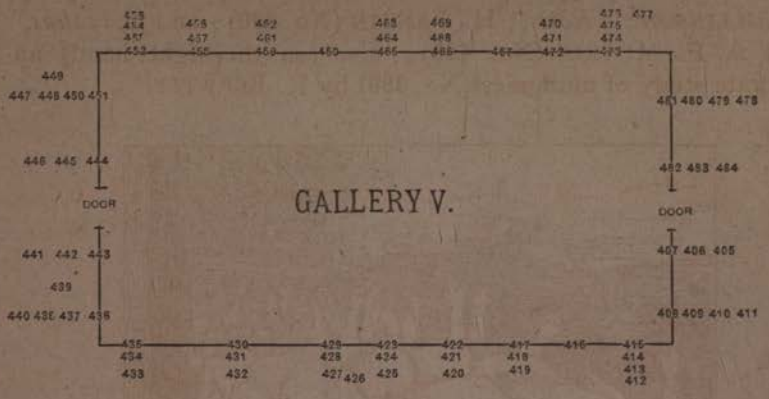
No. **384**, "*Shrimping*," H. MACALLUM; No. **385**, "*The Mill-pool*," R. COLLINSON; "*Roses*," H. FANTIN (No. **390**); and "*Azaleas*," Miss A. F. MUTRIE (No. **403**); also (on the right hand) an elaborate study of mummies (No. **399**) by R. BLEWITT.

No. 392. 28 × 36.

No. **392**. "*An Anxious Moment*." B. RIVIÈRE, A.R.A. The black object on the ground is a man's hat.

No. 398. 28 × 36.

No. **398**. "*The Salute*." J. C. HORSLEY, R.A.




In this gallery, Holl's picture of Newgate occupies a centre, and on the opposite wall is Long's portrait of Henry Irving. Gallery V. is very strong in landscapes, including Millais' "*St. Martin's Summer*," an upright picture in the centre of the south wall.

No. **405**, "*Gleaners*," H. R. ROBERTSON, is a good landscape, badly placed; and near it is No. **409**, "*Ebbing Tide*," the best of Mr. COLIN HUNTER'S work this year.

No. **407**. "*The Peasant's Homestead.*" W. LINNELL.

No. 408. 27 X 36.

No. **408**. "*Shopping in Constantinople.*" WALTER C. HORSLEY.

No. **412.** "*Laughing Water.*" WM. G. DAFFARN.

No. **413.** "*Cawsand Bay*"; trawlers returning to Plymouth. C. P. KNIGHT.

* No. 416. 35 × 48.

No. **416.** "*An Eastern Puzzle*"; Chinese Lama priests at home. N. CHEVALIER.

An effective picture in a scheme of blue and maize colour.

* No. 417. 60 × 44.

No. **417.** "*Store for the Cabin.*" COLIN HUNTER.

On either side of the central picture are two portraits—No. **422**, "*Mrs. Stuart Forster*," R. LEHMANN, and No. **429**, "*Sir William Wright*," W. W. OULESS, A.R.A., and above it, No. **424**, "*The Last Journey*"; an impressive work with figures in a gondola at Venice, by CLARA MONTALBA.

No. 423. 60 × 84.

No. **423.** "*Newgate: Committed for Trial.*" FRANK HOLL.

Visit of friends, or relatives, of prisoners who are allowed to communicate with each other at certain times in the presence of the warders; a very powerful picture, studied from life by the artist; the warders are portraits.

No. 430. 48 × 37.

No. **430.** "*The Three Graces.*" JOHN MACWHIRTER.

A companion picture to the "*Lady of the Woods,*" 1876.

Near the last-named is a good landscape by the painter of "*The Minister's Garden*" and the moonlight "*Pastoral*" in the Grosvenor Gallery. Both Mr. Lawson's landscapes are to be found aloft, in this room.

No. **431.** "*View of Westminster from Lambeth.*" JOHN O'CONNOR.

No. 433. 42 × 54.

No. **433.** "*The Wet Moon, Old Battersea.*" C. G. LAWSON.

No. 435. 39 × 48.

No. **435.** "*Fallen amongst Thieves.*" LASLETT J. POTT.

No. **436.** "*Four Miles from any Town.*" FRANK WALTON.

No. **437.** "*Wreck of the 'Hesperus.'*" W. J. SHAW.

No. **443.** "*Evening: a Girl with Dogs.*" R. ANSDELL, R.A.

The first picture on this side of the door is No. **444**, "*A War Despatch at the Hôtel de Ville*," A. C. GOW; above are, No. **445**, "*Portrait of the Earl of Shaftesbury*," JOHN COLLIER, and No. **450**, "*The Head of the Lake*," E. A. WATERLOW—all three noticeable as the works of young and rising artists.

* No. 444. 60 × 42.

No. **451**, "*Royal Group in a Highland Deer Forest*," Sir F. GRANT, P.R.A.; "No. **452**, "*Music*," A. H. BURR; No. **458**, "*Mabel*," daughter of J. C. Bowring, Esq. (portrait in white dress), P. H. CALDERON, R.A.; No. **459**, "*Devonshire Trawlers*," J. G. NAISH; and No. **460**, "*Portrait of the late Sir G. Gilbert Scott*," G. RICHMOND, R.A.

Above we have passed No. **453**, "*Trespassers*," J. C. ADAMS; No. **457**, "*Aid at last*," F. W. MEYER; and No. **456**, "*Near Home*," MANSEL LEWIS.

* No. 461. 38 × 78.

No. **461**. "*Returning from the Fields*." JOSEF ISRAELS.

Low-toned landscape, peasants in heavy sabots returning home in the evening light; potatoes in the barrows.

No. 464. 20 × 48.

No. 464. "*In the Catacombs.*" E. T. HAYNES.

No. 465. 60 × 42.

No. 465. "*St. Martin's Summer.*" J. E. MILLAIS, R.A.

No. 468. 47 × 72.

No. 468. "*Highland Harvest Home.*" W. SMALL.

No. **467.** "*Under a Cloud.*" E. NICOL, A.R.A.

No. 472. 57 × 40.

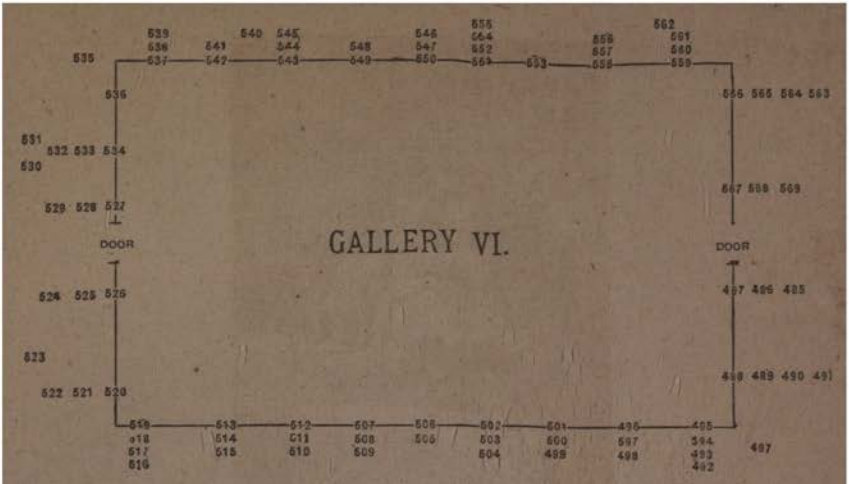
No. **472.** "*Henry Irving as Duke of Gloucester.*" E. LONG, A.R.A.

No. **474.** "*To our next merrie meetynge.*" J. WATSON NICOL.

No. 481. 25 × 41.

No. **481.** "*The Sonata.*" V. ORMSBY.

No. **483.** "*An Autumn Sunrise.*" CECIL G. LAWSON.




The first on the line is a large picture, with four figures; in lantern light.

No. **487.** *"Smithfield"*; the morning after the burning of Anne Ascue for heresy—looking for relics. P. F. POOLE, R.A.

No. **488.** *"The old Basket-maker"*; old man and child. J. FAED.

No. **489.** *"The Reapers' Pathway."* J. CLAYTON ADAMS.

No. 493. 26 × 15.

No. **493.** *"Sleep, baby, sleep."* W. A. SHADE.

No. 495. 33 × 24.

No. **495.** *"Convalescent"*; at the Children's Hospital, Highgate. H. WOODS.

No. 496. 47 × 38.

No. **496.** "*Sympathy.*" B. RIVIÈRE, A.R.A.

The principal feature of this gallery is Mr. Morris's large painting of girls in white dresses going to First Communion.

No. 506. 35 × 64.

No. **506.** "*Première Communion*"; Dieppe. P. R. MORRIS, A.R.A.

Two streams meeting on a Sunday morning, one towards the church, the other towards the sea; contrast of young faces with weather-worn fishermen and women; high water in Dieppe harbour, English vessel dropping down with the tide.

* No. 517. 36 × 18.

Above are—No. **504**, "*When the west with evening glows*," JOHN FINNIE; No. **505**, "*Castaways*," HORACE H. CAUTY; No. **509**, "*Evening Lights*," C. MARSHALL; and, on either side, two portraits, No. **503**, "*W. H. Pole Carew, Esq.*," OTTO SCHOLDERER, and No. **508**, "*Lady Elizabeth Bulteel*," R. LEHMANN.

No. **507**, "*A Last Shot at the Spanish Armada in the North Sea*," R. C. LESLIE; No. **512**, "*A Cottage Scene*," JOSEPH CLARK; No. **513**, three portraits, life-size, J. SANT, R.A.; No. **517**, "*Two for Mirth*," ALFRED PARSONS; No. **518**, "*The Quest*," from Shelley's *Alastor*, a serious work in uncongenial company, G. WILSON.

No. **520**. "*The Forester's Pets*." R. ANSDELL, R.A.

* No. 521. 60 × 42.

No. **521**. "*The moon is up, but yet it is not night*." ALICE HAVERS.

No. **525**. { "*And down he sat beside the lad, And talk'd with him of Cain*." Eugene Aram. } A. DIXON.

The last-named (a very earnest picture), and No. **526**, "*Portrait of Lady Clayton*," G. A. STOREY, A.R.A., end this side of the gallery.

[*Door.*]

No. **527**, "*A Portrait*," J. SANT, R.A.; No. **529**, "*Homewards*" (over the snow), J. HENRY SAMPSON; No. **534**, "*The Missing Boat*," E. NICOL, A.R.A.; watching a wreck; a subject which was very powerfully treated by Mr. Small in 1876.

* No. 533. 27 × 59.

No. **533**. "*Death of Ahab*." T. M. ROOKE.

No. **535**. "*Witness my Hand and Seal*." E. BLAIR LEIGHTON. One of two remarkable works by this artist (see No. 650, p. 60).

* No. 537. 30 × 24.

No. **537**. "*The Wayward Daughter*." H. HELMICK.

No. **539**, "*The Lively Polly*," sea-piece, E. HAYES; No. **541**, "*The Conversion of Ancient Britons*," C. GREGORY; No. **542**, "*The Dee Sands*," J. W. OAKES, A.R.A.; No. **543**, "*Her Last Sacrament*," A STOCKS; No. **550**, "*Maydew*," Sir J. GILBERT, R.A.

No. **547**. "*The Remorse of Nero*." J. W. WATERHOUSE.

(*Sketched overleaf.*)

* No. 547. 37 × 66.

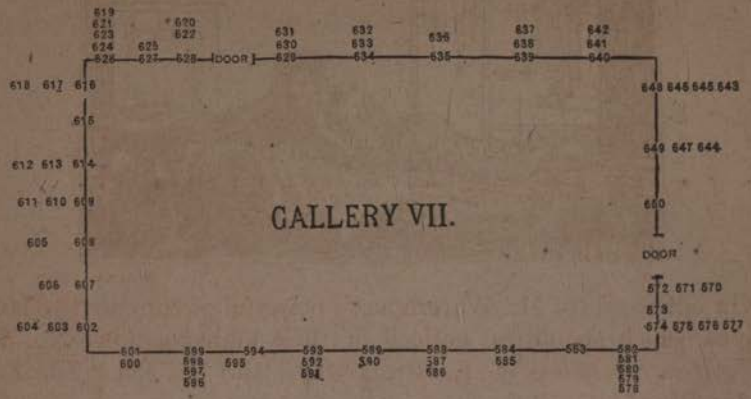
On either side of Mr. Waterhouse's powerful picture are two landscapes, which should be noticed in their high position—No. **545**, "*Night on the River*," C. E. HOLLOWAY; and No. **555**, "*The Last of the Wreck*," E. ELLIS.

* No. 554. 36 × 66.

No. **554.** "*Haymakers at Noon-day.*" HUGH CAMERON.

* No. 567. 46 × 78.

No. **567.** "*A School Treat at Burnham Beeches.*" EYRE CROWE, A.R.A.




Gallery VII. is unusually interesting this year. Under a large landscape (No. **571**), entitled "*Highland Pastures*," HENRY MOORE, is one of two little cabinet pictures by ÉDOUARD FRÈRE (No. **573**).

No. 573. 16 × 13.

No. **572**, "*Distinguished Visitors*," EDWIN HUGHES, is a clever *genre* picture—a housekeeper in green stuff dress showing the hall to two visitors in old-fashioned costume; No. **574**, a dashing picture with several figures, FRANCESCO VINEA; both the foregoing looking crude and over-coloured by the side of the French painter of rustic life.

No. 584. 45 × 70.

No. **584.** "*Halt of Prince Charles Edward*," on the banks of the Nairne, after the battle of Culloden. R. BEAVIS.

No. **583.** "*Portrait of G. F. Luttrell, Esq.*" CYRUS JOHNSON.

No. **585.** "*Portrait of Miss Meyrick.*" L. DESANGES.

No. **586.** "*The Skirts of a Wood.*" A. W. MAY.

The central picture on this wall is an Eastern interior.

No. 589. 36 × 66.

No. **589.** "*Childhood in Eastern Life.*" J. B. BURGESS, A.R.A.

Above is a large study of deer, entitled, "*The Tomb*" (**No. 590**), P. R. MORRIS, A.R.A.

No. **591.** "*A Lonely Shore.*" JOHN NESBITT.

No. **593.** "*Portrait of a Lady*," *à la* Rubens. G. A. STOREY, A.R.A.
Three-quarter length life-size, with a strange grace of composition.

No. 594. 42 × 68.

No. **594.** "*Goodbye*"; departure of an emigrant-ship.
C. J. STANILAND.

No. **597.** "*Three Huntsmen*," riding home in evening light.
RANDOLPH CALDECOTT.
An instance of the injurious hanging of an excellent picture, of which we regret to give the public no sketch.

No. 595. 72 × 42.

No. **595.** "*Miss Clara Meyrick*." L. DESANGES.
Some landscapes should be noticed in this corner, especially No. **598**, "*Etaples*," C. W. WYLLIE.

No. **600.** "*Portrait of an Old Pony*." A. J. ELSLEY.

The next landscape, hung rather out of sight, is a view of the lake from which Manchester proposes to draw her water supply.

* No. 604. 42 × 68.

No. **604.** "*Thirlmere, Cumberland.*" H. CLARENCE WHAITE.

* No. 606. 36 × 72.

No. **606.** "*Waiting for the Ebb.*" H. MACALLUM.

Four fisher-girls on a sunny, "shining shore," waiting for low water to gather shellfish.

No. **607.** "*Gone away!*" a "find" with the Pytchley Hounds. JOHN CHARLTON.

The next picture on the line is a small single figure of a girl with apples in her apron—No. **608**, "*Autumn*," W. Q. ORCHARDSON, R.A., a scheme of maize colour and white; and (hung as a companion and contrast, on the other side of Mr. Crofts battle picture) a Highlander with glowing face, bright tartan, and glass of whisky—No. **614**, "*Rob Roy*," J. PETTIE, R.A.

No. **609.** "*Wellington's March from Quatre-Bras.*" E. CROFTS.

No. 610. 60 × 96.

No. **610.** "*The Prince's Choice.*" T. R. LAMONT.
An elaborate decorative composition, hung above No. 609.

No. 613. 38 × 75.

No. **613.** "*All among the barley.*" E. H. FAHEY.

No. 615. 30 × 60.

No. **615.** *"The lowing herd winds slowly o'er the lea."* H. W. B. DAVIS, R.A.

No. 616. 24 × 15.

No. **616.** *"After the Confession."* C. WÜNNENBURG.

No. **621.** *"Watching a Chance";* boat coming in on a wave. S. BIRD.

No. 625. 30 × 52.

No. **625.** *"The House";* session 1877. W. M. WYLLIE.

A portrait picture of prominent members. The above sketch will give an idea of the composition only.

No. **628.** *"At the Fair at Seville."* W. BRIGHT MORRIS.

[*Door.*]

No. **629.** "*La Gloire de Dijon.*" P. H. CALDERON, R.A.
A bright-faced girl, with basket of flowers.

* No. 635. 67 × 61.

No. **635.** "*Loot.*" J. E. HODGSON, A.R.A.

No. **634.** "*A Surrey Pastoral.*" VICAT COLE, A.R.A.

* No. 633. 50 × 32.

No. **633.** "*September.*"
ALICE HAVERS.

* No. 643. 44 × 34.

No. **643.** "*Divided.*"
THOS. DAVIDSON.

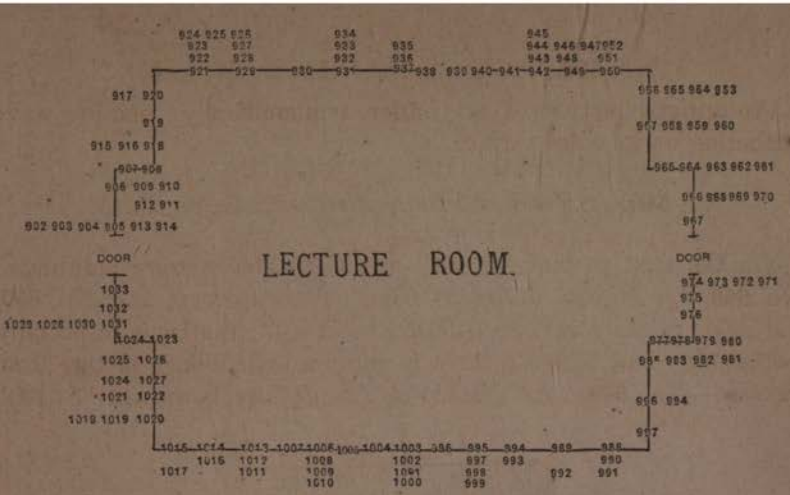
No. **638.** "*Moonlight.*" HENRY MOORE.

An upright picture of sea under a moonlit sky; one low wave gathering on its calm surface.

No. **640.** "*Roses and Butterflies.*" C. E. PERUGINI.

On the west part of the wall are some clever *genre* paintings: No. **648,** "*A Health to Bright Eyes,*" TITO CONTI; and No. **650,** "*A Flaw in the Title,*" E. BLAIR LEIGHTON; the latter especially noticeable; and between them is another little village picture from Écouen—No. **649,** "*Le Chemin de l'École,*" by ÉDOUARD FRÈRE.

No. 649. 16 × 13.



* No. 904. 54 × 39.

* No. 909. 35 × 27.

No. **904.** "*The Apple Loft.*" ARTHUR HOPKINS.

No. **909.** "*Wandering Minstrels*"; Brittany. J. CLARK.

The Lecture Room is interesting as usual from the number of works by young artists, but it lacks the strength of last year. Two of the first pictures are sketched above. In this corner are also—No. **905**, "*The Haunted House*," TRISTRAM ELLIS; No. **907**, "*Kept waiting*," GORDON THOMSON; No. **912**, "*A*

*Turkish Bazaar*," EUGÈNE PAVEY; No. **911**, "*Idle Moments*," G. HARDY; No. **916**, "*Mrs. Hetherington*," W. P. FRITH, R.A.; No. **917**, "*A Flower-girl asleep*," N. CHEVALIER; and three small subjects that should be noticed below the above.

On the south wall are two characteristic pictures—No. **921**, "*The Truant*," J. BURR; No. **923**, "*A Bit of Advice*," G. SMITH—and a good landscape, No. **925**, "*On the River Loire*," near Fontainebleau, ERNEST PARTON.

No. 927. 47 × 76.

No. **927**. "*The King's Banner*." S. E. WALLER.

No. **930**. "*Marguerite*." ALFRED ELMORE, R.A.

No. 931. 39 × 51.

No. **931**. "*An Ambuscade, Edge Hill*." SEYMOUR LUCAS.

The next two pictures are in the centre of the wall.

* No. 935. 53 × 87.

No. **935.** "*On the Sands: 'Hold on!'*" JOS. NASH.

* No. 936. 54 × 96.

No. **936.** "*The Play Scene in 'Hamlet.'*" KEELEY HALSWELLE.

* No. 948. 48 × 76.

No. **948.** "*Au Revoir.*" F. G. COTMAN.

Near the last poetical picture is a night view on the Thames, with a steam-tug approaching with barges—No. **951**, "*The Silent Highway*," W. L. WYLLIE; a work full of originality; one of the few attempts to depict Thames life as it is to-day.

* No. 950. 26 × 28.

No. **950**. "*Fête champêtre.*" J. SCHEURENBURG.

No. **956**. "*Corney Reach*"; another good river scene. G. C. KERR.

No. **957**. "*Hennant, Brittany.*" LESLIE THOMSON.

Here—with a glance at Mr. ARMITAGE'S "*Galatea*" (No. **958**), and a number of smaller pictures of merit—we come to No. **968**, "*Waiting*," LIONEL P. SMYTHE; fisherwomen on the steps of a quay; an earnest, and successful, study of sunny French life; and, as a pendant to it, No. **973**, "*Summer Clouds*," W. L. WYLLIE, on the other side of the door.

[*Door.*]

* No. 982. 36 × 72.

No. **982**. "*Music.*" H. T. SCHAFER.

In this neighbourhood, on the wall where Mr. F. W. Lawson's "*Children of the Great City*" was exhibited last year, are the three pictures sketched below.

* No. 983. 49 × 35.

No. **983.** "*Madeline.*" T. F. DICKSEE.

* No. 984. 48 × 24.

No. **984.** "*Dives and Lazarus.*" THERESA THORNYCROFT.

* No. 990. 37 × 76.

No. **990.** "*Joseph making himself known to his Brethren.*" D. W. WYNFIELD.

Near the above is a study (No. 994) of a Japanese interior in delicate tints, the effect of which is much injured by its surroundings. (*See sketch overleaf.*)

* No. 992. 42 × 66.

**No. 992.** *"Last of the Forest, Perthshire."* W. BEATTIE BROWN.

* No. 993. 50 × 40.

**No. 993.** *"Sir Henry Hawkins."* JOHN COLLIER.

* No. 994. 26 × 39.

**No. 994.** *"A Japanese Interior."* FRANK DILLON.

**No. 997.** *"Gusty Weather."* P. GRAHAM, A.R.A.

The centre of the wall is occupied as below.

No. 1001. 50 × 60.

No. **1001.** "*Lazy Moments.*" J. S. NOBLE.

No. 1002. 44 × 78.

No. **1002.** "*Eventide*"; a scene in the Westminster Union. HUBERT HERKOMER.

In this powerful work the intention of the artist (whose picture of "*The Last Muster*" was exhibited in the same place in 1875) has been to depict happy and comfortable old age even in poverty; in short, to give the sunny side of life in a workhouse.

Below is a little bit of colour—No. **1004**, CLAUDE CALTHROP.

No. **1006**, "*Music*," JULIA B. FOLKARD; No. **1007**, "*Motherless*," sheep in snow, T. G. COOPER; No. **1008**, "*Victims*," children and dogs, B. RIVIÈRE, A.R.A.

* No. 1013. 30 × 38.

No. **1013.** "*Reaping Time.*" G. B. O'NEIL.

No. **1014.** "*Julia Mannering.*" J. FAED.

* No. 1016. 38 × 78.

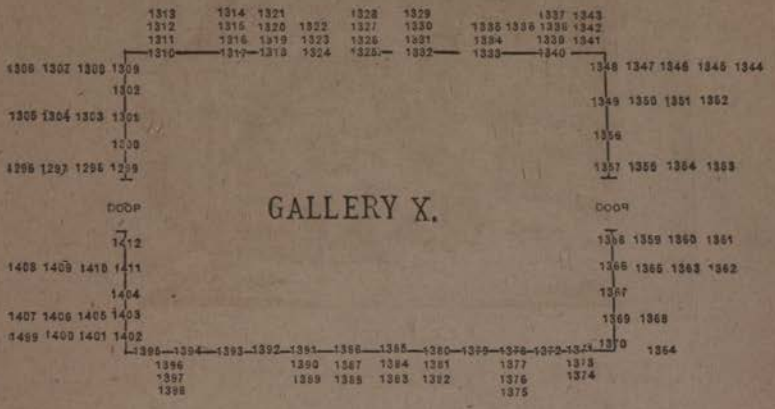
No. **1016.** "*Sedge-cutting in Wicken Fen*"; Cambridgeshire, early morning. R. W. MACBETH.

"'Sedge cutting' is one of the remnants of a fen industry, and Wicken Fen the only remaining portion of a great fen district on which the sedge has free growth. This fen is now reduced to a small acreage by man and his agricultural improvements."

No. **1021.** "*Portrait of the Countess of Carysfort.*" J. E. MILLAIS, R.A.

In the centre of the room is a model or "sketch" for an "*Equestrian Statue of H.R.H. the Prince of Wales,*" by J. E. BOEHM, A.R.A.

[*Gallery IX.*, ARCHITECTURAL DRAWINGS, ETC., Nos. **1034–1295.**]




The first picture is a life-like portrait (No. **1298**), "*W. H. C. Plowden, Esq.*," by CYRUS JOHNSON; and next is an old-fashioned little garden (No. **1303**), "*Heart's-ease*," by E. H. FAHEY; a figure picture in which the interest is in the painting of the flowers.

No. **1304**. "*Quoits*"; evening. C. E. PERUGINI.

No. **1309**. "*Absorbed*." T. BROOKS.

No. 1310. 30 × 50.

No. **1310**. "*Gleaners*." P. MACNAB.

No. **1312**. "*Home*"; an interior. ROBERT COLLINSON.

No. 1317. 60 X 96.

**No. 1317.** "*Fifty Years Ago*," before the Salmon Act. R. ANSDELL, R.A.

Next is a good study of cows, called, "*July on the Thames*," by BASIL BRADLEY (No. **1318**).

No. 1320. 36 X 25.

**No. 1320.** "*Sally in our alley*." F. R. STOCK.

The central pictures are sketched on the opposite page. The two portraits on either side are—No. **1324**, "*W. J. Alt, Esq.*," G. A. STOREY, A.R.A., and No. **1332**, "*John Corbett, Esq., M.P.*," J. C. HORSLEY, R.A. Other pictures here are—No. **1322**, "*An Evening Song*," G. M. ROBB; No. **1329**, "*Somewhat Fresh*" (at sea), MAURICE COURANT; and No. **1330**, "*A Cool Stream*," CHARLES SMITH.

* No. 1327. 44 × 34.

**No. 1327.** *"I wonder if it's true."* MARIA BROOKS.

* No. 1325. 36 × 23.

No. **1325.** *"The Laird."* J. PETTIE, R.A.

The laird in good old-fashioned blue coat and drab waistcoat, with his brown setter dog.

Besides the two pictures sketched overleaf, we notice on this wall a picture of cattle and old farm buildings in evening light (No. **1340**) by F. E. BODKIN, one of the best works in this gallery, and near it (No. **1349**) a little sketch, taken at Munich, of a woman descending monastery stairs, WALTER BLACKMAN.

* No. 1333. 49 × 84.

No. **1333.** "*The Raid of Ruthven.*" W. B. C. FYFE.
An incident in the life of James VI. of Scotland.
(*Tales of a Grandfather.*)

No. **1350.** "*A False Scent.*" F. B. BARWELL.

[*Door.*]

On the right of the doorway are—

No. **1366,** "*Garnets,*" ALBERT MOORE; a small study (in yellow and orange) of a single figure; similar to those by him in the Grosvenor Gallery.

No. **1368,** study of a girl's head with auburn hair, F. LEIGHTON, R.A.; No. **1369,** "*Wild Rose,*" Miss M. D. MUTRIE; No. **1367,** "*Old Shipmates,*" WALTER S. STACEY.

* No. 1370. 22 × 18.

No. **1370.** "*As Dry as a Limekiln.*" SEYMOUR LUCAS.

* No. 1379. 47 × 29.

No. **1379.** "*Jealousy.*" F. MORGAN.

Several landscapes are to be noted on this wall; amongst them—

No. **1371.** "*The Bleaching Ground.*" T. O. HUME.

No. **1375.** "*Salmon Leap, Cennarth Falls, Cardiganshire.*" FRANK MILES.

No. **1378.** "*Cottage Homes.*" WALTER D. BATLEY.

* No. 1380. 60 × 42.

No. **1380.** "*Herr Joachim.*" JAMES ARCHER.

* No. 1384. 45 × 84.

No. **1384.** "*Summer Evening on the Thames.*" W. J. HENNESSY.

* No. 1385. 54 × 77.

**No. 1385.** "*Drawing for Military Service: modern Italy.*" F. W. W. TOPHAM.

No. **1390,** "*Introduction of Christianity into Britain,*" J. E. CHRISTIE. (This picture obtained for the artist the Academy's Historical Gold Medal in December 1877.)

**No. 1392.** "*Portrait of H. H. Gibbs, Esq.*" G. F. WATTS, R.A.

**No. 1395.** "*Sundown.*" F. SMALLFIELD.

* No. 1397. 28 × 36.

**No. 1397.** "*The Good Old Book.*" J. C. WAITE.

**No. 1401.** "*Après le Déjeûner*"; still-life. KATE THOMPSON.

* No. 1391. 45 × 37.

No. **1391.** *"A Tiff."* F. E. Cox.

* No. 1405. 45 × 36.

No. **1405.** *"The Labour of the Danaids."* J. R. Weguelin.

Thus we end with signs of hope for the future, indicated (in widely different directions) by the works of such young artists as Mr. Cox, Mr. Weguelin, and Miss Kate Thompson; symbolised also in bronze by the aërial figure sketched below.

No. **1477.** *"The First Flight."* A. Bruce Joy. (*Central Hall.*)

* No. 1477.

* No. 1432.

**No. 1432.** "*Perseus the Liberator.*" Bust in marble. G. SIMONDS. (*Vestibule.*)

* No. 1483.

**No. 1483.** "*Retaliation.*" C. B. BIRCH. (*Central Hall.*)

* No. 1468.

**No. 1468.** "*Lot's Wife.*" H. THORNYCROFT. (*Central Hall.*)

* No. 1501.

**No. 1501.** "*In the Arena.*" Model in imitation bronze. G. A. LAWSON. (*Sculpture Gallery.*)

# Academy Notes
# 1886

WITH

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

AUTHOR OF "BRETON FOLK," "ARTISTS AND ARABS," "ENGLISH ART," ETC.
AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

No. 164.

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London:

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*MAY* 1886.

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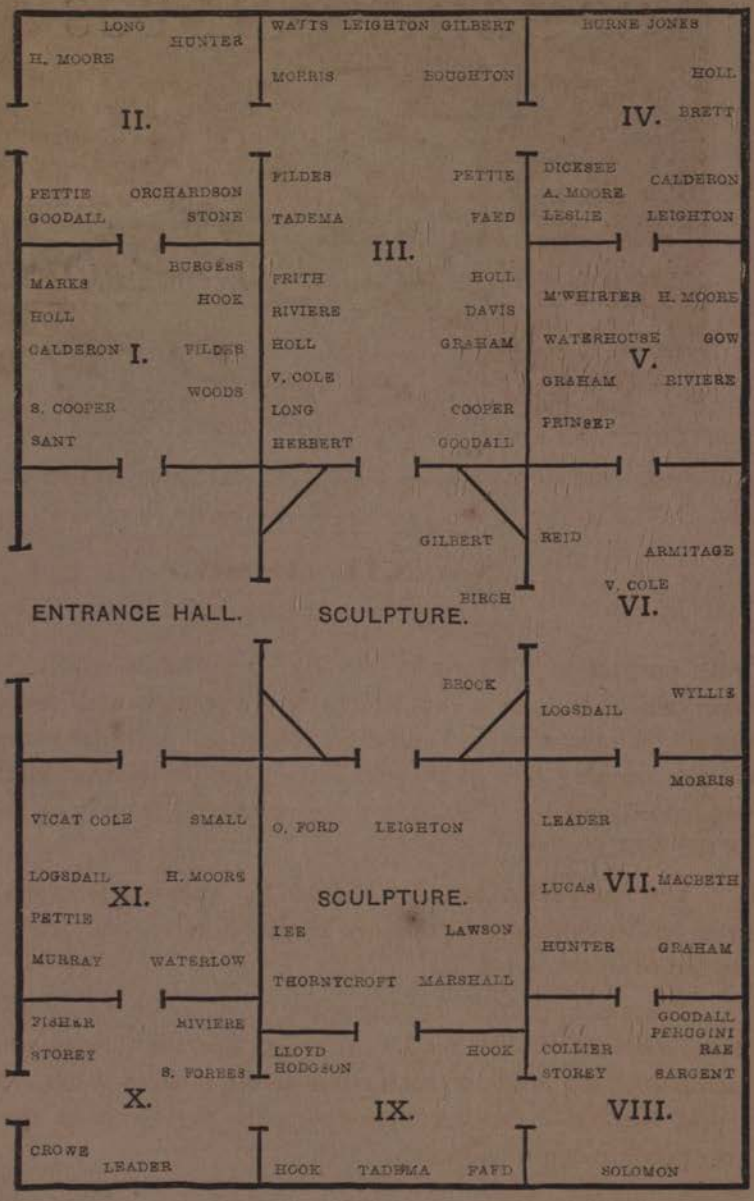
# PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.




*** *The Exhibition is open from the first Monday in May until the first Monday in August.*

24 × 29.

No. 1160. "*Winter: white flowers on snow.*" (Water colour.) W. J. MUCKLEY.

## No. XII. 1886.

THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical, to form a supplement to the official catalogue, which should be interesting and useful for reference. In order to publish on the opening day of the exhibition, the descriptive matter is condensed, and the illustrations are printed separately at the end of the book.

The ILLUSTRATIONS, produced by various processes, are intended to convey an idea only of the pictures, and are not intended as works of art.

The multiplication of illustrated handbooks to exhibitions, with facsimiles of sketches by the artists, and the various misstatements as to the origin of such publications, renders it necessary to repeat that "ACADEMY NOTES" was the first book of the kind ever published in any country.

103, VICTORIA STREET, WESTMINSTER.
*1st May*, 1886.

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# ACADEMY NOTES, 1886.

## *GALLERY I.* [Illustrations, pp. 17–23.]

The one hundred and eighteenth annual Exhibition of the Royal Academy contains 1925 works, including paintings, water-colours and miniatures, etchings, drawings and engravings, architectural drawings and sculpture.

One of the first pictures on the line is—**4**, a child's head: "*Forget-me-not*," J. SANT, R.A. The prominent pictures in this gallery are P. H. CALDERON'S "*Ruth and Naomi*" (**21**) (*sketch, p.* 18), a poetical rendering of the Old Testament story; **47**, "*An Artist's Almsgiving*," J. B. BURGESS, A.R.A., the great Spanish painter, Alonzo Cano, making sketches for sale in lieu of almsgiving (*sketch, p.* 21); and **61**, "*The Flower Girl*," by LUKE FILDES, A.R.A.

No. **2**, "*Dismissal of Archy, the King's Jester*," by H. GILLARD GLINDONI, an elaborate painting, in which the features and character of Charles I., his Queen, and Archbishop Laud are well rendered.

No. **3**, "*Our Lord stilling the Tempest*," by J. R. HERBERT, R.A.

No. **12**, "*Warranted quiet to ride or drive*," J. C. DOLLMAN (*sketch, p.* 17), a country parson looking at a questionable horse which a dealer is trying to pass off on him.

Two powerful portraits in this gallery should be noticed—**20**, "*William Bailey Hawkins, Esq.*," by J. PETTIE, R.A.; and the late "*Earl of Chichester*," by FRANK HOLL, R.A. (**28**) (*sketch, p.* 19).

Next is Mr. STACY MARKS'S picture, **29**, "*A Delicate Question*," a girl consulting her father as to her answer to a letter (*sketch, p.* 20). Above is—**22**, "*At the Lock*," F. G. COTMAN (*sketch, p.* 17).

No. **41**, "*In Cairo*," JOSEPH FARQUHARSON.

No. **47**, "*An Artist's Almsgiving*," by J. B. BURGESS, A.R.A. (*sketch, p.* 21).

No. **55**, "*The Exile*," standing, looking over the sea, in costume of 1746—with dogs, BRITON RIVIERE, R.A.

In the centre is—**61**, "*The Flower Girl*," LUKE FILDES, A.R.A., one of two single figure subjects by this artist (*sketch, p.* 46).

Two characteristic pictures by J. C. HOOK, R.A., are prominent in this gallery; **60**, "*Sea Daisies*," a little girl decking a donkey's neck with wild flowers from her lap, and **65**, "*The Broken Oar*," a foam-crested sea dashing against a rough headland.

No. **66**, "*Choosing a Summer Gown*," HENRY WOODS, A.R.A. is an important picture by this painter (*sketch, p.* 22).

No. **72**, portrait of "*Newson Garrett, Esq.*," JOHN PETTIE, R.A.

See also **73**, "*Old Companions*," W. M. EGLEY (*sketch, p.* 23); and **79**, "*More Frightened than Hurt*," A. W. BAYES (*sketch, p.* 23).

No. **81**, "*Summer Fishing*," COLIN HUNTER, A.R.A.

No. **82**, "*A Solo by Request*," A. M. ROSSI, a clever genre picture seizing an aspect of fashionable social intercourse.

## *GALLERY II.* [Illustrations, pp. 24–30.]

First on the line is—**87**, "*Puritan and Cavalier*," FREDERICK GOODALL, R.A., a girl in Puritan costume hiding behind a screen, discovered by a little boy with mistletoe bough.

No. **94**, "*Winter's breath came cold and chill*," JOSEPH FARQUHARSON, landscape with sunset hues on stream.

No. **96**, "*Waiting till the west wind blows*." FRANK WALTON.

The prominent picture on the south wall is—**97**, "*The Chieftain's Candlesticks*," JOHN PETTIE, R.A. (*sketch, p.* 24).

A picture of Thames scenery is to be noted here—**101**, "*Pangbourne*," by VICAT COLE, R.A.; also **106**, "*Marlow Lock: Autumn Evening*," by ALFRED DE BRÉANSKI.

No. **109**, "*A breezy morning: East Coast*," HENRY MOORE, A.R.A.

No. **114**, "*The water-wheels of Savassa*," HENRY WOODS, A.R.A.

In the centre of the wall is a large work with several figures—**115**, "*Pharaoh's Daughter*," EDWIN LONG, R.A. The princess stands on the lowest of some white marble steps between two sphinxes of red granite, palms and tropical verdure of Egypt forming a background. Two flamingoes on the upper steps. Miriam, on the left, raises the infant in its ark. Four female attendants accompany the princess.

Next are two works by well-known landscape painters—**122**, "*The Woman's Part*," COLIN HUNTER, A.R.A., and **123**, "*Work-a-day England*," W. L. WYLLIE (*sketch, p.* 29).

**124**, "*The Obsequies of an Egyptian Cat*," J. R. WEGUELIN (*sketch, p.* 26).

No. **130**, "*The Sick Doll*," W. P. FRITH, R.A., Mr. FRITH'S principal work (**275**) is in the third gallery.

On the right of the door leading to Gallery III. is a picture of children in a graveyard—**135**, "*Young Life on Old Ground*," J. C. HORSLEY, R.A. The central picture here is **136**, "*Mariage de convenance—After!*" W. Q. ORCHARDSON, R.A., a sequel to this artist's picture in the Royal Academy 1884 (*sketch, p.* 28).

No. **142**, "*A Plain Case*," H. S. MARKS, R.A. (*sketch, p.* 29).

No. **148**, "*Caller Haddies*," COLIN HUNTER, A.R.A. No. **149**, "*A Peacemaker*," MARCUS STONE, A.R.A. One of the few interesting subject pictures of the year; the only example by this artist, elaborately painted. This work is to be engraved and published by Mr. Arthur Lucas.

On this side are also—**137**, "*Playthings*," ERNEST NORMAND; **140**, "*There's room for two*," F. MORGAN (*sketch, p.* 27); and **147**, "*Soap Bubbles*," CATHINCA AMYOT.

## GALLERY III. [Illustrations, pp. 31–46.]

The head of this gallery is principally occupied by Sir F. LEIGHTON'S ceiling, emblematical of Music (**164**), with figures on a gold ground. The centres on the side walls are occupied by Mr. RIVIERE'S "*Rizpah*" and Mr. DAVIS'S "*Cattle during an Inundation.*"

The first on the line are—P. R. MORRIS' portrait-group of "*Mrs. Edgar Flower and her youngest son*" (**155**), the lady in white satin (*sketch, p.* 31); and **158**, "*The Death of Cain*," G. F. WATTS, R.A., a powerful work by the painter of "Love and Death." The Angel of Death sweeps over Cain across a wild and lurid sky, the withered frame and hoary head bending to the stroke.

No. **164**, "*Decoration in painting for a ceiling*," Sir F. LEIGHTON, P.R.A. (*See sketch and description on p.* 32.)

Above the foregoing is **171**, "*Golden Eagles Fighting over a Herd of frightened Red Deer*," SAMUEL CARTER.

No. **178**, "*The Troth-Plight*," W. P. FRITH, R.A.

In the corner on the right-hand is—No. **179**, "*The Slain Dragon*," Sir JOHN GILBERT, R.A. (*sketch, p.* 33), a large picture illustrating an incident taken from 'The Faerie Queene.'

No. **185**, "*Ashes of Roses*," G. H. BOUGHTON, A.R.A., girl in black hat and dark purple costume (*sketch, p.* 34).

[Door.]

First on the line is Mr. JOHN PETTIE'S "*Musician*" (**189**), reclining in arm-chair in a dressing-gown, with score of music on his lap, and neglected organ and violin.

No. **190**, "*Portrait of T. O. Barlow, Esq., R.A.*," is the only work by Sir JOHN E. MILLAIS, Bt., R.A.

No. **196**, "*A Tender Chord*," W. Q. ORCHARDSON, R.A., a girl in light dress standing by a piano.

No. **197**, "*O why left I my Hame?*" THOMAS FAED, R.A., an old Highlander, seated, with grey plaid over his shoulders. (*See sketch, p.* 36.)

The next is a powerful work—**204**, "*A Flood on the Wye—subsiding*," H. W. B. DAVIS, R.A. (*sketch, p.* 37).

Above are—**205**, "*Marquis Tseng*," Chinese minister in official costume, KNIGHTON WARREN (*sketch, p.* 35); and **201**, "*A Study of Mountain tops and clouds*," CHARLES STUART (*sketch, p.* 35).

No. **211**, "*Sea-girt Crags*," PETER GRAHAM, R.A. (*sketch, p.* 39). See Mr. Graham's cattle picture (**445**) in Gallery V.

On this wall are—**213**, "*Dick the shepherd blows his nail*" (snow), E. F. BREWTNALL (*sketch, p.* 38); and **222**, "*October glows*," a wood, W. S. JAY (*sketch, p.* 40).

No. **216**, "*Catastrophe*," W. F. YEAMES, R.A., a girl has broken a china vase.

No. **224**, "*At the Ferry*," H. STACY MARKS, R.A., man in 16th-century costume shouting to the ferryman.

No. **225**, "*The Councillors of 'Peter the Headstrong,'*" G. H. BOUGHTON, A.R.A., a small picture, full of character.

Peter the Headstrong, hearing that his councilmen are getting insubordinate, orders his mighty walking staff to be laid on the council table before his empty chair. The councillors take the hint.—*Knickerbocker's 'History of New York.'*

Above is a landscape—**249**, "*Goring-on-Thames*," R. HALFNIGHT (*sketch, p.* 43).

No. **252**, "*Oh, bother!*" J. E. HODGSON, R.A. (*sketch, p.* 40).

No. **253**, "*Sacred to Pasht*," EDWIN LONG, R.A. An Egyptian interior. Cats and kittens round a brazen dish, into which a girl is pouring milk; another girl fondling a kitten against her breast. In the background, three other girls prostrate themselves in devotional attitudes.

Next are two landscapes—**260**, "*Cookham*," VICAT COLE, R.A.; **258**, "*The Heart of the Coolins, Skye*," KEELEY HALSWELLE, "scour na Gillean" seen in the distance through sunshine and mist (*sketch, p.* 41).

**265**, "*Passage of the Bidassoa by Lord Wellington, 1813*," R. BEAVIS (*sketch, p.* 41).

**266**, "*Old maid*," F. GOODALL, R.A. Two little girls playing cards.

In the centre is the principal picture by BRITON RIVIERE, R.A., **268**, "*Rizpah watching by the bodies of her sons*" (*sketch, p.* 42). Early morning.

"Rizpah took sackcloth, and spread it upon the rock, from the beginning of harvest until water dropped upon them out of heaven, and suffered neither the birds of the air to rest on them by day, nor the beasts of the field by night."—2 Samuel xxi. 9, 10.

Above is—**270**, "*Life on the ocean wave*," A. C. SEALY (*sketched on p.* 43), seagulls; and next on the line a remarkable portrait, life-size, standing—**274**, "*The Right Hon. Joseph Chamberlain, M.P.*," F. HOLL, R.A.

In **275**, by W. P. FRITH, R.A. (*sketch, p.* 44), the story told by Boswell of "*Dr. Johnson's tardy gallantry*" towards Madame de Boufflers is graphically depicted.

No. **285**, "*An Apodyterium*," L. ALMA-TADEMA, R.A. (*see sketch, p.* 45).

No. **288**, "*A Daughter of the Lagoons*," LUKE FILDES, R.A. A Venetian beauty, life-size, with brilliant black hair, rich, red and cherry-coloured dress (*sketch, p.* 46).

Amongst other pictures to notice are—**161**, "*A visit to the astrologer*," R. J. GORDON; **162**, "*The beacon fire*," E. CROFTS, A.R.A.; **176**, by ANDREW B. DONALDSON, the wicked Pope Borgia Alexander VI.) deciding between the claims of Spain and Portugal in the Indies; and **198**, "*A Vestal Virgin*," EDWARD PATEY, a ragged little girl with matches for sale.

In the same gallery are portraits of "*Lord Carrington*" (**203**), and "*The Duke of Cleveland*" (**210**), by FRANK HOLL, R.A.; also W. R. SYMONDS'S portrait group of "*Viscount and Viscountess Sherbrooke*" (**226**), the former best known as Robert Lowe; **231**, "*A Violin Player*," GEORGE A. STOREY, A.R.A.; **232**, "*Trespassers*," FREDERICK GOODALL, R.A.; W. W. OULESS'S portraits of "*Mr. George Scharf*" (**233**), "*Mr. Burden Sanderson*" (**243**), and "*Edward Armitage, Esq., R.A.*" (**267**); E. J. POYNTER'S portrait of "*The Marquis of Ripon*" (**259**); and JAMES SANT'S portrait of "*Adelina Patti*" (**283**).

## *GALLERY IV.* [Illustrations, pp. 47–53.]

The principal work in this gallery is Mr. BURNE-JONES'S picture.

One of the first in the order of the catalogue is—**296**, "*Algerian Gossip*," a small work by ANDREW C. GOW, A.R.A., water-carriers and fruitsellers, horses at fountain.

On the line is—**297**, "*Recruiting for Savonarola: Ye cannot serve God and Mammon*," F. W. W. TOPHAM (*sketch, p.* 47), and near it—**298**, "*Phyllis and Corydon*," G. F. WETHERBEE.

On the end wall is a small picture—**307**, "*Debt: a parental lecture*," CLAUDE CALTHROP (*sketch, p.* 47). Near it a landscape—**309**, "*Tullos Hill, near Aberdeen*," A. M. LINDSTRÖM, common and golden gorse; and **312**, a portrait of "*Mrs. Pfeiffer, the poetess*," ARTHUR S. COPE.

In the centre of the wall is **314**, "*The depths of the sea*," E. BURNE-JONES, A.R.A., the first work ever exhibited by this painter in the Royal Academy. A mermaid swims down grasping the body of a youth, from whose lips bubbles of air still issue. Shimmer of light over the rock and pebbly sea bottom. An upright picture, two figures; original and thoroughly characteristic of the painter.

Near the foregoing are—**315**, "*Mors Regis*," J. S. NOBLE (*sketch, p.* 48), **326**, "*All for her*," KATE PERUGINI (*sketch, p.* 48), and **330**, "*Under the Cliffs*," J. WHITE (*sketch, p.* 49), and **334**, *Dunstanburgh*, ALFRED W. HUNT.

No. **335**, "*President of St. John's Coll., Oxon.*," FRANK HOLL, R.A.

No. **338**, "*The mountain of clouds*," C. A. Wilkinson. Story from Arabian Nights; **339**, "*Toil and storm*," J. P. BEADLE (*sketch, p.* 49).

In the centre is Mr. Brett's one contribution—**340**, "*An Argyll Eden*," JOHN BRETT, A.R.A. (*sketch, p.* 50).

No. **341**, "*In golden fetters*," P. H. CALDERON, R.A. (*see sketch, p.* 51).

No. **346**, "*When the west with evening glows*," B. W. LEADER, A.R.A.

No. **347**, "*Blue eyes and pink eyes*," ALICE HAVERS. Two children seated on an ottoman with rabbits.

Other pictures here are—**351**, "*Carnedd Dafydd*," DAVID BATES; **352**, "*The Might of Venus*," F. HAMILTON JACKSON; **353**, "*Study of Double Larkspurs*," H. FANTIN.

No. **354**, "*Gulnihal*," head of a child, Sir F. LEIGHTON, P.R.A.

No. **355**, "*Banks of the Nile, Cairo*," JOSEPH FARQUHARSON.

No. **361**, "*Polly*," by G. D. LESLIE, R.A. (*sketch, p.* 52).

No. **364**, "*Dante in the Valley of Terrors*," W. FRANK CALDERON. The poet's ascent barred by a panther, a lion, and a she-wolf (*sketch, p.* 52).

No. **365**. "*The Thames at Pangbourne*," FRANCIS S. WALKER.

No. **372**. "*Silver*," ALBERT MOORE. Girl with fair hair and pale green head-dress, sitting upright on a low couch, her arms raised and hands placed behind the head; transparent drapery, silvery grey tones.

No. **374**. "*Memories*," FRANK DICKSEE, A.R.A. (*sketch, p.* 53).

No. **380**. "*Five o'clock tea*," VAL. C. PRINSEP, A. Girl standing, white dress and blue sash.

No. **382**. "*Match-sellers*," W. P. FRITH, R.A.

## *GALLERY V.* [Illustrations, pp. 54–59.]

This Gallery contains less than a hundred pictures, among which are to be noted—

**383**, "*Old Mill, Mapledurham*," J. W. OAKES, A.R.A.; portrait of "*Archbishop Thomson*," W. W. OULESS, R.A. (**386**).

No. **404**, "*The Sound of Isla: after Sunset*," HENRY MOORE, A.R.A., afterglow of sky reflected in sea (*sketch, p.* 54); MR. FRANK HOLL'S diploma work (**405**), a portrait of "*Sir John Millais*," standing with palette and brushes; above is **400**, "*Between the Old Home and the New*," ARTHUR HOPKINS, girl asleep wrapped in Union Jack (*sketch, p.* 55).

In the centre is MR. ANDREW C. GOW'S principal work, **412**, "*Cromwell at Dunbar*." After the utter defeat of the Scotch army,

the Lord General makes a halt and he and his soldiers sing the 117th Psalm, a scene graphically described by Carlyle.

No. **421**, "*Fording*," H. W. B. DAVIS, R.A.

No. **422**, "*Lady Robartes*," EDWIN LONG, R.A.; **427**, "*For Better, for Worse*," J. W. NICOL (*sketch, p.* 55); **428**, "*Union is Strength*," BRITON RIVIERE, R.A. (*sketch, p.* 56).

On the opposite side of the Gallery is **433**, "*The Lone Farm*," P. R. MORRIS, A., a woman carrying faggots and a baby at her back, followed by dog, driving sheep home along a mountain road; **434**, "*The Handmaidens of Siva preparing the Sacred Bull at Tanjore for a Festival*," VAL. C. PRINSEP, A.; **444**, "*Malvina*," W. F. YEAMES, R.A. (*sketch, p.* 57); **445**, "*Across the Moor*," PETER GRAHAM, R.A.; Highland stotts on misty moor in a storm.

No. **450**, "*The Magic Circle*," J. W. WATERHOUSE, A.R.A. Prevailing tones of blue. A girl, witch or sorceress, in blue robe, stands by a cauldron, describing a circle on the ground with her divining-rod; snakes coil round her neck, and she is surrounded by ravens and the weird instruments of her craft. This is one of the few powerfully imaginative pictures in the Exhibition. Mr. Waterhouse, one of the new Associates, was the painter of a remarkable picture, "Consulting the Oracle," in 1884.

No. **455**, "*The Three Witches*," JOHN MACWHIRTER, A.R.A., three blasted oaks, lightning and storm. The artist has indicated the weird aspect of this picture in the sketch (*p.* 58). The barren storm-beaten landscape and leafless trees form a pendant and contrast to "The Three Graces" in a former Exhibition.

## *GALLERY VI.* [Illustrations, pp. 60–64.]

In this new Gallery, which has contained many works by rising artists, we notice first—No. **481**, "*Playmates*," T. AUSTEN BROWN, two children by the sea-shore; **484**, "*Would he like to go back to the sea?*" JANE M. DEALY; **489**, "*Circumnavigators*," MARY DREW, children with a large globe; **488**, "*A dull day: Loch Ranza, Arran*," KENNETH MACKENZIE; especially **491**, "*Domino!*" FRANK BRAMLEY, two girls playing at dominoes.

No. **497**, "*Saul witnessing the death of Stephen*," E. ARMITAGE, R.A. (*sketch, p.* 60). (*See also* No. **506**.)

No. **501**, "*The sultry hour*." Here is another landscape by VICAT COLE, R.A., a cornfield with stacked sheaves, sheep and reapers asleep, in a lane; and near it, **499**, "*Winter roses*," C. STONEY; **503**, "*The bailiff's daughter of Islington*," F. BOURDILLON, and **505**, "*By tranquil waters*," ALFRED EAST (*sketch, p.* 61).

No. **506**, "*St. Paul a prisoner in Rome*," E. ARMITAGE, R.A.; **510**, "*The last of October*," ERNEST PARTON (*sketch, p.* 61);

**511**, "*Though thy tackle's torn thou shew'st a noble vessel*," W. L. WYLLIE; a big steamer driving through snowstorm, men hailing her from a boat; **512**, "*The confessional*," E. BLAIR LEIGHTON (*sketch, p.* 62).

Next are—a characteristic portrait, **521**, by ROBERT GIBBS, of "*Henry M. Stanley*," the discoverer of Livingstone and great African explorer; **530**, "*St. Valentine's Day*," JOHN P. STAFFORD; **531**, "*Patience is a virtue*," W. H. GORE (*sketch, p.* 62); **534**, "*A Venetian girl*," ELLEN MONTALBA (*sketch, p.* 63); **538**, "*A rod in Pickle*," A. STOCKS, the village school; **541**, "*Seaside slaves*," H. GARLAND; **548**, "*Damocles*," PEPYS COCKERELL; **549**, "*Sweet doing nothing*," FRANK MILES; **551**, "*J'y suis, j'y reste*," J. YATES CARRINGTON.

Other noticeable pictures in this Gallery are—**554**, "*Preparing for the procession of St. John the Baptist, Venice*," W. LOGSDAIL; **557**, "*Autumn Floods*," W. F. CALDERON; **559**, "*An Autumn landscape*," J. E. GRACE; **566**, "*The Shipwreck*," J. R. REID (*sketch, p.* 64). Survivors from the wreck carried across wet sand toward houses of a fishing-village. Women and children looking on, stormy sky with light low down behind the houses; **576**, "*Preparing for Christmas: south of Ireland*," HOWARD HELMICK, women and girls plucking poultry; **572**, "*Nell Gwynne in her youth*," E. OPIE; **574**, "*In the summer-tide of blossoming*," FRANK WALTON.

## *GALLERY VII.* [Illustrations, pp. 64–73.]

On the line is a small picture of "*Christmas Roses*" (**589**), by ALICE L. HULME.

**590**, "*Portrait of the late Sir W. Burrell*," P. R. MORRIS, A.R.A.; **593**, "*An offering*," H. T. SCHÄFER (*sketch, p.* 63); **596**, "*John Smart, Esq., R.S.A.*," C. M. HARDIE (*sketch, p.* 64); **599**, "*A weedy corner*," J. CLAYTON ADAMS.

**598**, "*Sodden fen*," R. W. MACBETH, A.R.A. A fiery sun, low down, between a ruined mill and bushes. Reeds and a fen dyke. Another picture by the same artist hangs on the right, No. **604**, "*A fen lode*" (*sketch, p.* 66). Above is—**605**, "*Habet!*" W. DENDY SADLER. A monk, who has landed a huge salmon and broken his rod, is welcomed back to the convent by his brother monks.

**602**, "*The first-born*," G. H. SWINSTEAD (*sketch, p.* 65); **608**, "*Cellini awaiting an interview with François I.*," J. HAYNES WILLIAMS.

**610**, "*Ramblers*," PETER GRAHAM, R.A. Small Highland cattle among rushes on the sea-shore; **614**, "*Ramsey Island, Pembrokeshire*"—heavy sea—WALTER J. SHAW.

**625**, "*Winter morning*," J. MACWHIRTER, A.R.A., a landscape in snow; and **630**, by the same artist, "*Autumn Evening*."

"*The only son—the departure*" (**631**), PERCY R. CRAFT. A scene of farewell (*sketch, p. 71*); **633**, "*Kelp Harvest*," ANDREW BLACK; **639**, "*Vale Castle, Guernsey*," EDWIN HAYES; **643**, "*Where the Waterlilies grow*," A. DE BRÉANSKI; **644**, "*Landscape; Summer time*," R. W. A. ROUSE.

No. **645**, "*When the boats came in*," COLIN HUNTER, A.R.A. (*sketch, p. 69*).

No. **646**, "*Raising the Standard*." Highlanders in a mountain glen; a Jacobite subject. By C. E. JOHNSON. (See an important landscape by this artist, No. 737, sketched on p. 79.) **652**, "*The Toll Bridge, Streatley*," ARTHUR G. BELL; a scene on the Thames.

In the centre of this wall is—**653**, "*Peter the Great at Deptford*," working in the dockyard among the shipbuilders; an historical incident. J. SEYMOUR LUCAS, A.R.A.

No. **654**, "*The end of the day*," B. W. LEADER, A.R.A. (*sketch, p. 70*).

Above are—**649**, "*Reminiscences of the Crimea*," R. G. HUTCHISON (*sketch, p. 71*); and **655**, "*Samuel Crompton inventing the spinning mule*," A. E. EMSLIE (*sketch, p. 72*).

Next is an historical work—**661**, "*The fall of Queen Elizabeth Woodville*," D. W. WYNFIELD.

No. **676**, "*First coming of the sword of Islam into Spain*," J. R. HERBERT, R.A.

No. **677**, "*A story*," which a boatman is telling to some children, A. M. ROSSI. Above is a portrait by JAMES ARCHER (**681**) (*sketch, p. 73*).

## *GALLERY VIII.* [Illustrations, pp. 74–81.]

The first picture of importance is—**688**, "*Susannah*," a life-size nude figure, FREDERICK GOODALL, R.A. (*sketch, p. 75*).

On the left is—**687**, "*Beg, sir*," J. LAVERY, girl with large Japanese parasol and dog—sunshine; **690**, "*Souvenir*," A. L. VERNON.

No. **697**, "*Tempora mutantur*," C. E. PERUGINI, a modern English girl among antique statues (*sketch, p. 74*).

Near the foregoing are—**700**, "*Beside the old rock, Capel Curig*," DAVID BATES; **708**, "*Port of Amsterdam*," CLARA MONTALBA (*sketch, p. 74*).

In the centre of the wall is—**709**, a remarkable portrait of "*The three Misses Vickers*," by J. S. SARGENT, life-size, low in tone.

No. **713**, "*The Ladder, Loch Katrine*," DAVID MURRAY. See another interesting landscape by the same artist, sketched on p. 38.

No. **717**, "*Relics*," PERCY THOMAS (*sketch, p. 76*).

No. **722**, "*Oh, Vanity!*" P. R. MORRIS, A.R.A.; No. **729**, "*A Dreary Waste of Sand and Shore*," W. L. PICKNELL; No. **732**, A. LUDOVICI, a small picture, "*School-girls Reading Letters from Home*."

In the centre of the wall are—**733**, "*Cornish Fishers*," BRYAN HOOK (*sketch, p. 77*); and above, **734**, "*Cassandra*"—life-size figures; bronze tripod overturned on steps—SOLOMON J. SOLOMON (*sketch, p. 78*).

On the right is—**737**, "*Cub-hunting*," C. E. JOHNSON (*sketch, p. 79*); **738**, "*In Doubt*," ALICE HAVERS (*sketch, p. 76*); **740**, "*The Tennis Match*," J. LAVERY; **741**, "*Orphans*," three small children, T. B. KENNINGTON; **745**, "*A Lone Tramp*," KENNETH MACKENZIE; **748**, "*The Little Laggard*," WEEDON GROSSMITH.

No. **751**, "*On Guard*," G. A. STOREY, A.R.A. One of two single-figure subjects by this artist (*sketch, p. 81*).

No. **752**, "*A Pensioner*," T. S. COOPER, R.A. A large picture occupying the centre of the last wall.

No. **757**, "*Mænads*," J. COLLIER (*sketch, p. 80*).

Other pictures here are—**758**, "*The Flower Merchant*," E. DE BLAAS; **759**, "*Canal Life*," C. W. WYLLIE (*sketch, p. 78*); and **760**, "*The Potter's Courtship*," ARTHUR HUGHES (*sketch, p. 81*).

## *GALLERY IX.* [Illustrations, pp. 82–84.]

This Gallery, formerly the Water-Colour Room, is now reserved for small cabinet pictures.

The first we notice are—No. **792**, "*The Marchioness playing cribbage at Dick Swiveller's lodgings*," a scene from the 'Old Curiosity Shop,' by HERBERT P. DOLLMAN; **781**, "*A spring-tide in Venice*," a bright picture by VAN HAANEN—girls paddling in shallow water by some steps; **782**, "*A portrait*," SEYMOUR LUCAS, A.R.A.; **802**, "*The horse dealer*," A. C. GOW, A.R.A.

No. **806**. "*Sunday afternoon*," THOMAS FAED, R.A. A Scotch girl and terrier lying on a bank.

No. **816**, "*The ploughman homeward plods his weary way*." J. E. HODGSON, R.A.

No. **817**, "*Great Yarmouth*," E. H. FAHEY (*sketch, p. 82*).

An important work in this Gallery is "*Rose of all the roses*" (**818**), L. ALMA-TADEMA, R.A., a fair maiden leaning against a marble pillar, flowers, and a vista of blue sea; a small upright picture.

Two little pictures—**832**, "*Taking life easy*" and "*Patience*," **834**, (*sketch, p. 83*), by W. B. BAIRD, may be noticed.

"*An Undergraduate*" (**827**), a girl with a book by the sea, by J. C. HOOK, R.A.; another marine subject here by this artist is—**924**, "*Gathering limpets.*"

No. **859**, "*The music lesson,*" LIZZIE REID; **861**, "*Villa Borghese, Rome,*" WILLIAM LOGSDAIL.

No. **871**, "*A welcome intrusion,*" J. E. HODGSON, R.A.; **872**, "*After the toil of the day,*" also **893**, "*Take us, daddy!*" TOM LLOYD; **888**, "*My lady,*" a little girl, J. C. HORSLEY, R.A.

Above are—**892**, "*Leading-strings,*" P. C. SMALLFIELD (*sketch, p.* 84); **899**, "*Rival blossoms,*" a girl carrying flowers, MAUDE GOODMAN; **905**, "*Sleep,*" MATTHEW HALE.

Amongst many small subjects to be noticed on this wall are—**907**, "*The Infanta's rose,*" HERBERT H. GILCHRIST; **919**, "*Too near to be pleasant,*" E. BLAIR LEIGHTON (*sketch, p.* 84).

## *GALLERY X.* [Illustrations, pp. 85–89.]

On the first wall are **944**, "*The end of the chapter,*" W. RAINEY (*sketch, p.* 85); **945**, "*Musical honours,*" JAMES HAYLLAR, a tenant farmer's dinner, the guests rising to drink the squire's health; and **946**, "*The course of true love never did run smooth,*" WILLIAM STRUTT (*sketch, p.* 85). No. **957**, "*Prodigious!*" SYDNEY W. LEE, a scene from 'Guy Mannering.' In the centre of this wall is B. W. Leader's principal landscape, painted in Wales, **964**, "*With verdure clad,*" B. W. LEADER, A.R.A.; **965**, "*At the back of the village,*" L. MAY WATSON, hanging out clothes to dry.

No. **976**, "*Hougoumont, June* 1815: *the day after the battle,*" EYRE CROWE, A. (*sketch, p.* 86). A group of wounded Frenchmen listening to an oration by one of them to the rest. The speaker, a veteran lancer of the old Guard, sits on the ground, with his lance stuck upright at his side.

On this wall on the line are—**984**, "*Crossing the sea of Gennesareth,*" J. R. HERBERT, R.A.; **987**, "*A Romance*" (*sketch, p.* 87), H. DICKSEE.

Near the above are—"*The attack on General Sir John McNeill's force near Suakim*" (**988**), CHARLES E. FRIPP; **996**, "*Miranda,*" LOUISA STARR (*sketch, p.* 88); and **1001**, "*The faithful Shepherdess,*" girl in blue dress carrying a lamb, ALICE HAVERS.

No. **1002**, "*Portrait of Miss Alice Lyall,*" COLIN HUNTER, A.R.A.

No. **1003**, "*In the Garden,*" ROSA WALLIS.

No. **1008**, "*In disgrace,*" C. BURTON BARBER, a little girl, seated on the stool of repentance, attended by sympathetic dog.

No. **1009**, "*Entrance to the Village of Collepardo, near Convento di Trisulti,*" CHARLES H. POINGDESTRE. **1015**, "*Colonel Newcome in the Charterhouse,*" F. SMALLFIELD.

No. **1020**, "*The Welcome*," BRITON RIVIERE. A white pup welcoming the return home of his master, a labourer, who lifts the latch of his cottage door.

Next is an important picture to be noticed by a young artist, sketched on p. 89. No. **1021**, "*Off to the Fishing Ground*," S. A. FORBES.

No. **1025**, "*Marshal Keith's last Battle, Hochkirch*, 1758," GEORGE M. PATERSON. A coffin borne into a village church.

## *GALLERY XI.* [Illustrations, pp. 89–92.]

The two most prominent pictures in this gallery are **1047**, "*A Venetian al fresco*," W. LOGSDAIL, a group of brightly dressed Venetians in a boat; and on the opposite wall, No. **1094**, "*Mount's Bay*," a large sea-piece, early summer morning, HENRY MOORE, A.R.A.; also **1074**, "*The Harbour's mouth*," by the same artist.

No. **1050**, "*William the Conqueror*"—dead, while attendants carry off plate and jewels, GEORGE HARE.

**1052**, "*Great Marlow*," one of a series of pictures of the Thames from its source to the sea, VICAT COLE, R.A., (*sketch, p.* 90). Other river scenes are "*Summer days: Wargrave-on-Thames*" (**1084**), ERNEST PARTON; and **1067**, "*In the Busy Thames*," G. C. KERR; a steam-tug below bridge.

**1059**, "*A tempting offer*" of fresh mackerel by a fisherman, JAMES N. LEE; **1060**, "*Close of day*," R. W. A. ROUSE; **1061**, "*Her ladyship*," G. G. KILBURNE; **1073**, "*Portrait of Professor Humphry*," W. W. OULESS, R.A. **1081**, "*Pale Margaret*," A. MOORE; **1085**, "*In a Northern glen*," cattle, LOUIS B. HURT; **1087**, "*Mrs. Isaac Walton*," GEORGE WALTON.

**1089**, "*Mrs. Joseph Parker*," P. R. MORRIS, A.R.A.

**1088**, "*Returning from market*," west of Ireland, W. SMALL; a man and woman on the road.

**1100**, "*Sunny hours*," E. A. WATERLOW (*sketch, p.* 91).

The last picture we notice in this gallery is—"*June*," **1108**, J. AUMONIER, representing a leafy glade in a park or wood, with children playing.

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WATER COLOURS AND WORKS IN BLACK AND WHITE. Nos. **1112–1546.**

ARCHITECTURAL DRAWINGS. Nos. **1547–1748.**

SCULPTURE. Nos. **1749–1925.** [Illustrations, pp. 93–96.]

# GALLERY I.

28 × 40.

No. 12. "*Warranted quiet to ride or drive.*" J. C. DOLLMAN.

(*An engraving of this picture will be published by J. P. Mendoza.*)

48 × 72

No. 22. "*At the lock.*" FRED. G. COTMAN.

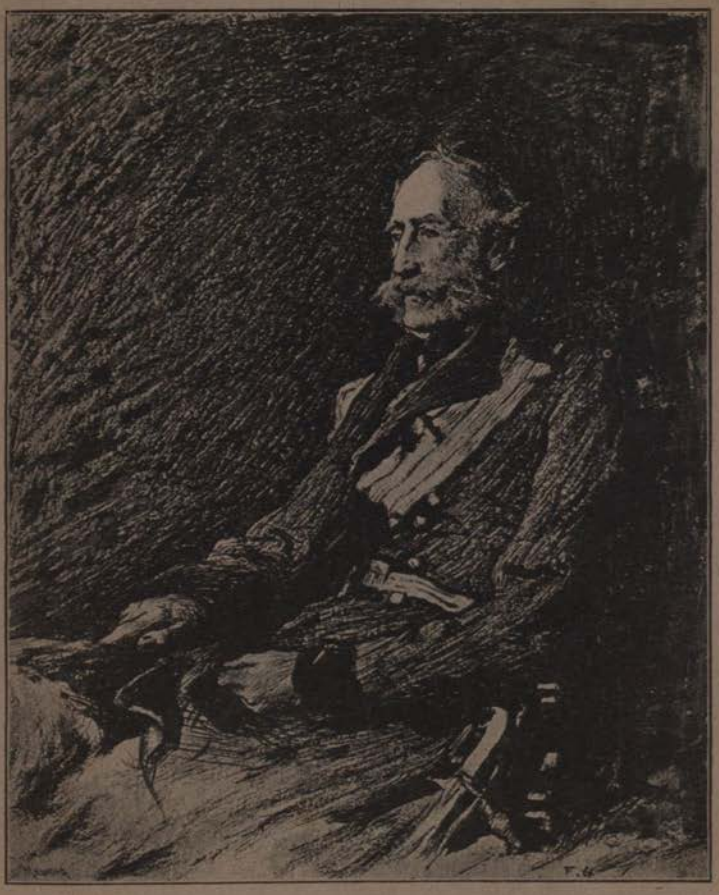
24 × 48.

No. **23.** "*Childhood's wonders.*" MARIANNE STOKES.

65 × 81.

No. **21.** "*Ruth and Naomi.*" PHILIP H. CALDERON, R.A.

"Intreat me not to leave thee, or to return from following after thee: for whither thou goest, I will go; and where thou lodgest, I will lodge: thy people shall be my people, and thy God my God."—*Ruth* i. 16, 17.



50 × 40.

No. 28. *The late Earl of Chichester.* FRANK HOLL, R.A.

41 × 32.

No. 29. "*A delicate question.*" H. STACY MARKS, R.A.

Old gentleman in blue coat and brass buttons; fair-haired girl in light-brown dress. Picturesque, old-fashioned surroundings (See also Sketch on p. 29.)

No. 47. *"An artist's almsgiving."* J. B. BURGESS, A.R.A. 41 × 60½.

Alonzo Cano, a great Spanish painter, passed his time in his old age in acts of charity. Sometimes, when he had given away all his money, he would enter a shop, sit down, and make sketches, which he would give to the beggars, who sold them to the neighbouring convents.

73 × 48.

No. 61. "*The Flower Girl.*" LUKE FILDES, A.R.A.

No. 66. "*Choosing a summer gown.*" HENRY WOODS, A.R.A.

(*Copyright, the property of Messrs. Agnew & Sons.*)

* 19 × 31.

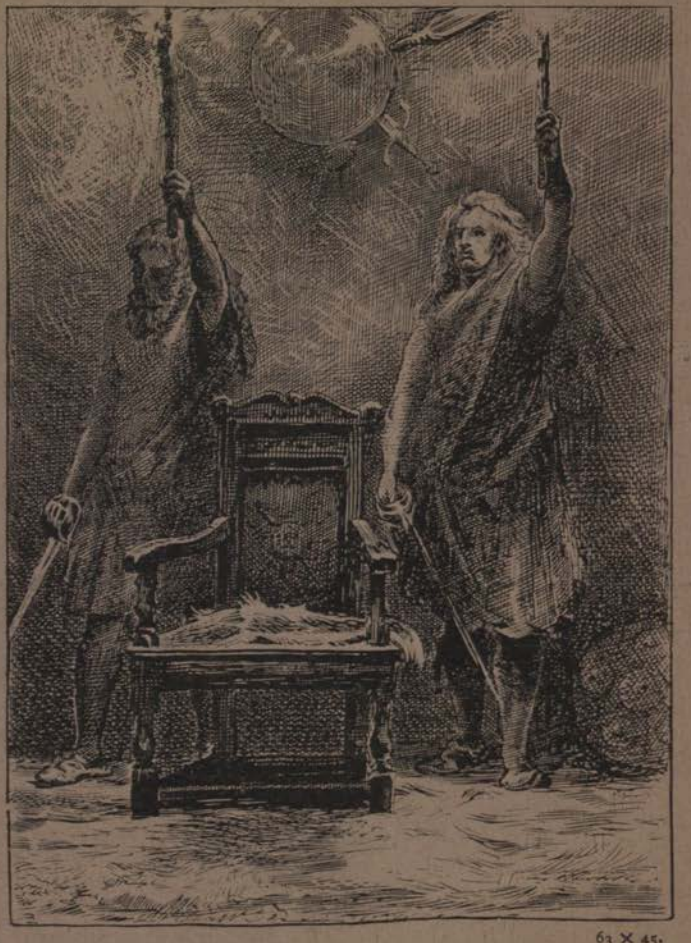
No. 73. "*Old companions.*" W. MAW EGLEY.

"I love everything that's old: old friends, old times, old manners, old books, old wine."—*Goldsmith.*

* 24 × 36.

No. 79. "*More frightened than hurt.*" A. W. BAYES.

## GALLERY II.



63 × 45.

No. 97. "*The Chieftain's Candlesticks.*" JOHN PETTIE, R.A.

Two highlanders, with right hands on their claymores, holding torches aloft as their chieftain approaches the chair in the place of honour in the hall. A background of red gold, most brilliant in the torchlight; above are trophies of war, and a deerskin on the ground.

42 × 56.

No. 100. "*Not lost, but gone before.*" A. C. TAYLER.

42 × 60.

No. 110. *Packing fish: Yorkshire coast.* H. MANN.

33 × 49.

No. 124. "*The Obsequies of an Egyptian Cat.*" J. R. WEGUELIN.

28 × 42.

No. 129. "*The Village Congregation.*" J. AUMONIER.

54 × 36.

No. 140. "*There's room for two.*" F. MORGAN.

51 × 37.

No. 134. "*St. Cecilia*"—*Tennyson's* "*Palace of Art.*" A. L. MERRITT.

No. 136. "*Mariage de convenance*"—*After* W. Q. ORCHARDSON, R.A. 43½ × 64.

No. **123.** "*Work-a-day England.*" W. L. WYLLIE. 36 × 50.

No. **142.** "*A Plain Case.*" H. S. MARKS, R.A. 40 × 33.

39 × 62.

No. **149.** "*A Peace-Maker.*" MARCUS STONE, A.
This picture will be engraved and published by Arthur Lucas.

## GALLERY III.

60 × 36.

No. 155. *"Portrait of Mrs. Edgar Flower and her youngest son."*

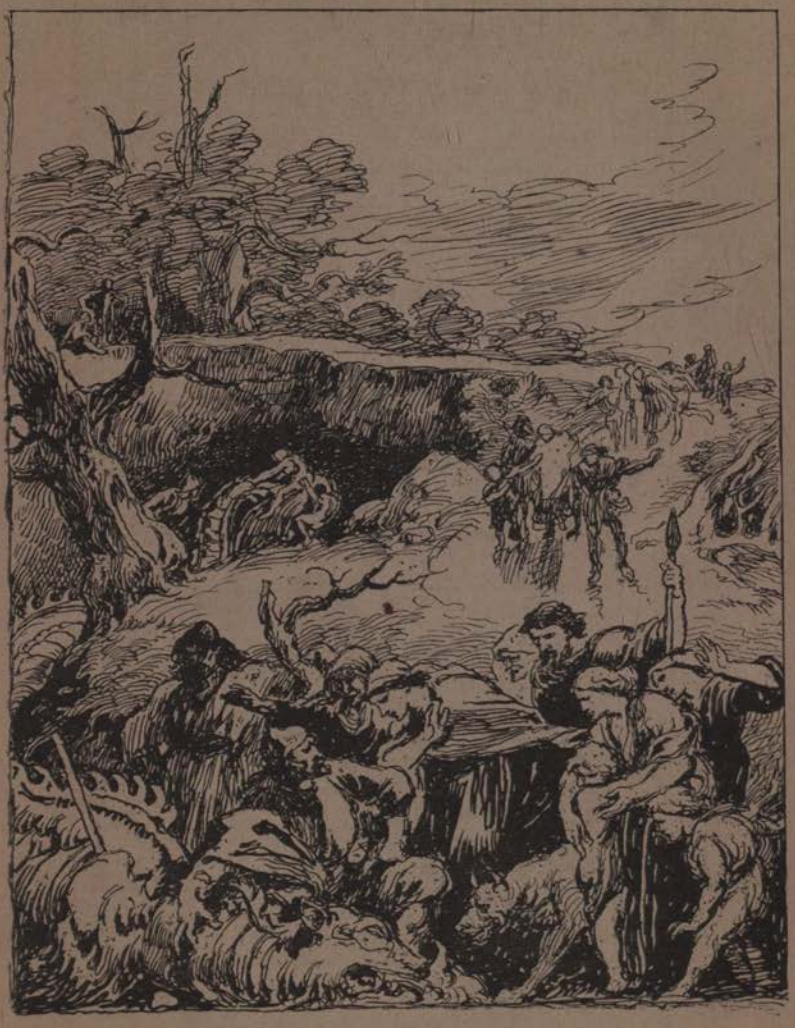
P. R. MORRIS, A.R.A.

7 ft. × 20 ft.

No. 164. "*Decoration in painting for a ceiling.*" SIR F. LEIGHTON, Bart., P.R.A.

In the central panel is Mnemosyne the mother of the Muses, with the spirits of Music and Poetry floating above. The figures on either side of her represent Melpomene and Thalia, the Muses of Tragedy and Comedy, in blue and red robes. The figures in the right panel are emblematical of revelry, on the left, of the poetry of love. The figures are on a gold ground, varying in quality and richness. The head of Thalia is reproduced on our title page.

Painted for the ceiling of the music room in the house of Mr. MARQUAND, of New York. The furniture and other decorations have been designed by Mr. L. ALMA-TADEMA.



84 × 60.

No. 179. "*The Slain Dragon.*" SIR JOHN GILBERT, R.A.

"But when they came where that dead dragon lay,
Stretcht on the ground in monstrous large extent,
The sight with ydle feare did them dismay."—*The Faerie Queene.*

51 × 26.

185. "*Ashes of Roses.*" GEORGE H. BOUGHTON, A.R.A.

* 56 × 44.

No. **192.** "*Prisoners of the ice.*" VINCENT P. YGLESIAS.

* 72 × 48.

No. **201.** "*As some tall cliff that lifts its awful head, Swells from the vale, and midway leaves the storm.*" CHARLES STUART.

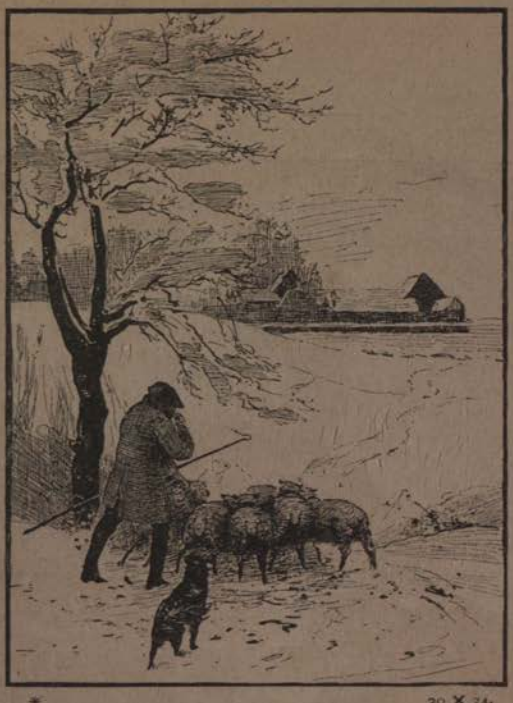
* 81 × 76.

No. **205.** "*The Marquis Tseng, Chinese Minister, awaiting officials on New Year's Day, a custom of China.*" KNIGHTON WARREN.

No. **197.** "*Oh, why left I my hame?*" THOMAS FAED, R.A.

"Old Dougal still wears the kilt. I saw him the other evening sitting on the shore of Lake Ontario, gazing at the setting sun. I am afraid his heart was far away in his old croft on the slopes of Ben Durach. Old men should *not* emigrate."—*Letter from Canada.*

No. 204. "*A Road on the Wye, subsiding.*" H. W. B. Davis, R.A. 42 × 72.



30 × 24.

No. 213. "*And Dick the Shepherd blows his nail.*" E. F. BREWTNALL.

40 × 60.

No. 221. "*A Picaray Pastoral.*" DAVID MURRAY.

No. **211**. "*Sea-girt crags.*" PETER GRAHAM, R.A. 39½ × 59½.

(*The copyright is the property of Messrs. Agnew & Sons.*)

40 × 62.

No. 222. "*October glows.*" W. S. JAY.

18 × 23.

No. 252. "*Oh, bother!*" J. E. HODGSON, R.A.

* 48 × 80.

No. 265. "*Passage of the Bidassoa by Lord Wellington, October 7, 1813.*"
R. BEAVIS.

* 43½ × 71½.

No. 258. "*The heart of the Coolins, Isle of Skye.*" KEELEY HALSWELLE.

No. 268. "*Rizpah.*" Briton Riviere, R.A. 49 × 74

30 × 50.

No. **249.** "*The pool, Goring-on-Thames.*" R. HALFNIGHT.

48 × 72.

No. **270.** "*Life on the ocean wave.*" ALLEN C. SEALY.

46½ × 40.

No. **275.** "*Dr. Johnson's tardy gallantry.*" W. P. FRITH, R.A.

The scene is Old Fleet Street, at the entrance to the Inner Temple. Madame Boufflers in powdered hair and gay French attire; Dr. Johnson in old brown coat and slippers. English and French dogs.—*See Boswell's 'Life of Johnson.'*

17¼ × 23¼.

No. 285. "*An Apodyterium.*" L. ALMA-TADEMA, R.A.

Interior of a Roman bath, green and grey marble; outer courtyard in bright sunlight.

56 × 37½.

No. **288.** "*A daughter of the Lagoons.*" LUKE FILDES, A.R.A.

(*The copyright is the property of Messrs. Agnew & Sons.*)

# GALLERY IV.

50 × 68.

No. 297. "*Recruiting for Savonarola: 'Ye cannot serve God and Mammon.'*" F. W. W. TOPHAM.

24 × 36.

No. 307. "*Debt: a parental lecture.*" CLAUDE CALTHROP.

61 × 80.

No. 315. *Mors Regis.* J. S. NOBLE.

30 × 20.

No. 326. *"All for her."* KATE PERUGINI.

* No. **330.** *"Under the Cliffs."* JOHN WHITE. 30 × 50.

* No. **410.** *"Aoi! all together, lads!"* E. R. TAYLOR. (*In Gallery V.*) 35 × 60.

* No. **339.** *"Toil and Storm."* JAMES P. BEADLE. 60 × 86.

* No. 340. "*An Argyll Eden.*" JOHN BRETT. 42 × 84.

This is an indication only of Mr. Brett's picture of a Scotch coast seen under conditions of sunlight and radiant heat.

56 × 44.

No. **341.** "*In Golden Fetters.*" PHILIP H. CALDERON, R.A.

One of two pictures by this artist.

(*Mr. Calderon's principal work,* "*Ruth and Naomi,*" *is sketched on page* 18.)

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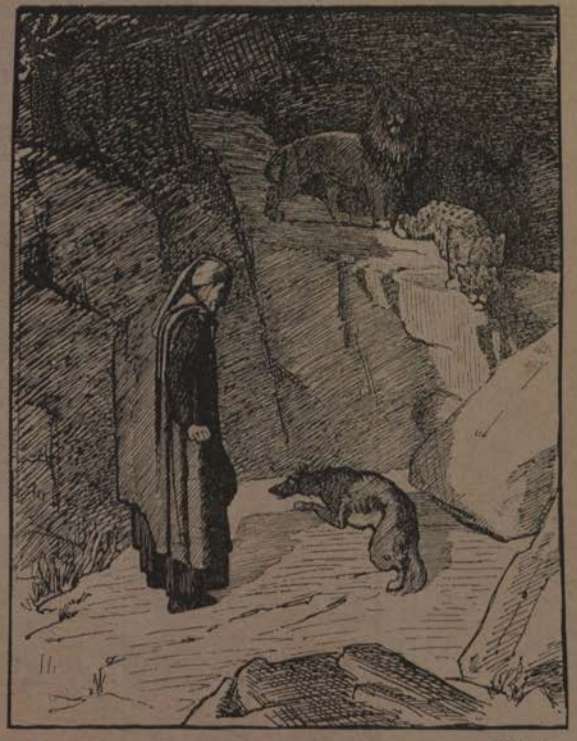
* 36 × 28.

No. **361.** "*Polly.*" G. D Leslie, R.A.



* 56 × 44.

No. **364.** "*Dante in the Valley of Terrors.*" W. F. Calderon.

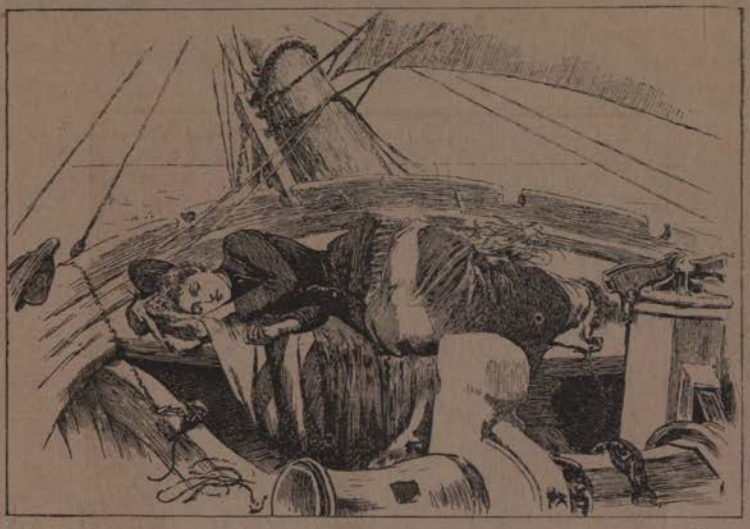
20 X 36.

No. 374. "*Memories.*" FRANK DICKSEE, A.R.A.

"—O for the touch of a vanished hand,
And the sound of a voice that is still."

## GALLERY V.

No. 404. "*The Sound of Iona; after sunset.*" HENRY MOORE, A.R.A. 28 × 36.



42 × 57.

No. 400. "*Between the old home and the new.*" ARTHUR HOPKINS.

No. 410. "*All together, lads!*" E. R. TAYLOR. (*Sketched on p.* 49.)

28½ × 39.

No. 427. "*For better, for worse.*" J. WATSON NICOL.

42 × 34

No. 442. "*Repentance.*" ARTHUR STOCKS.

34 × 61.

No. 428. "*Union is strength.*" BRITON RIVIERE, R.A.

* 30 × 24.

No. 448. "*Tending the Rialto shrine.*" HILDA MONTALBA.

* 38 × 26.

No. 444. "*Malvina.*" W. F. YEAMES, R.A.

No. 455. "*The Three Witches.*" JOHN MACWHIRTER, A.R.A. 43 × 66.

40 × 50.

No. 451— ... ... ... W. MOUAT LOUDAN.

"Many a morning had they gone
To the glimmering mountain lake,
And had torn up by the roots
"The tall crested water-reeds,
With long plumes and soft brown seeds,
And carved them into flutes."
—*Matthew Arnold.*

54 × 40.

No. 454. "*The Good Samaritan.*" GEORGE GASCOYNE.

ROYAL ASIATIC

## GALLERY VI.

50 × 40.

No. 497. "*Saul witnessing the death of Stephen.*" E. ARMITAGE, R.A.

* 60 × 40.

No. 505. "*By tranquil waters.*" ALFRED EAST.

* 50 × 72.

No. 510. "*The last of October.*" ERNEST PARTON.

* 30 × 20.

No. 531. "*Patience is a virtue.*" W. HENRY GORE.

* 36 × 47.

No. 512. "*The Confessional.*" E. BLAIR LEIGHTON.

50 X 22.

No. **534.** "*A Venetian Girl.*" ELLEN MONTALBA.

57 X 26.

No. **593.** "*An Offering.*" H. THOMAS SCHÄFER. (*In Gallery. VII.*)

40 X 72.

No. **553.** "*Venetian Boys at play.*" E. AUBREY HUNT.

No. 566. "*The Shipwreck.*" JOHN R. REID. 60 × 84.

## GALLERY VII.

44 × 28.

No. 596. "*John Smart, Esq., R.S.A.*" CHARLES M. HARDIE.

45 × 35.

No. **602.** "*The first-born.*" G. HILLYARD SWINSTEAD.

(*This picture will be engraved and published by Messrs. Geo. Rees & Co., Strand.*)

50 × 40.

No. **615.** "*Corydon and Phyllis.*" J. B. CLARK.

No. 604. - "*A sodden fen.*" ROBERT W. MACBETH, A. 42 × 60.
(See '*English Illustrated Magazine*,' *November* 1883.)

42 × 60.

No. 611. "*A tangled path: Friory Wood, Brecon.*" DAVID BATES.

26 × 20.

No. 617. "*Little Breton Maids.*" H. W. FOSTER.

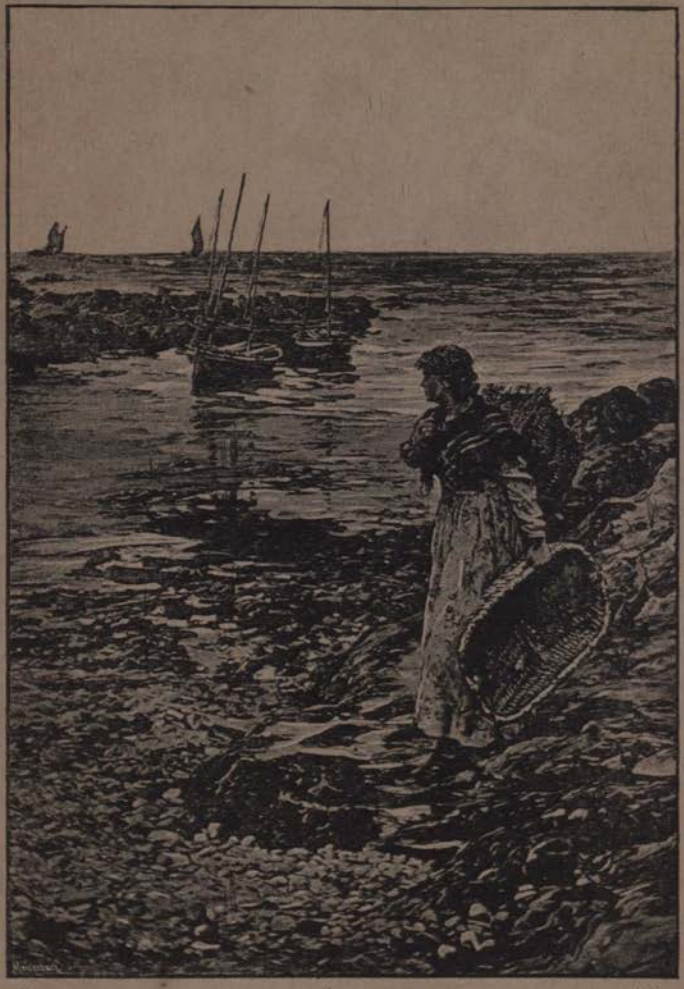
42 × 72.

No. 651. "*At the market: to-morrow to fresh fields and pastures new.*"

ARTHUR CLAY.

24 × 30.

No. 641. "*A Pyrenean Washerwoman.*" V. ORMSBY.



40 X 28.

No. 645. *"When the boats came in."* COLIN HUNTER, A.R.A.

No. 654. "The end of the day." B. W. LEADER, A.R.A. 48 × 72.

(The copyright is the property of Messrs. Agnew & Sons.)

30 × 52.

No. 631. "*The only son—the departure.*" PERCY R. CRAFT.

70 × 48.

No. 649. "*Reminiscences of the Crimea.*" ROBERT G. HUTCHISON.

72 × 48.

No. **655.** "*Samuel Crompton inventing the spinning mule.*" A. E. EMSLIE.

63 × 27

No. **670.** "*Eve.*" G. H. BARRABLE.

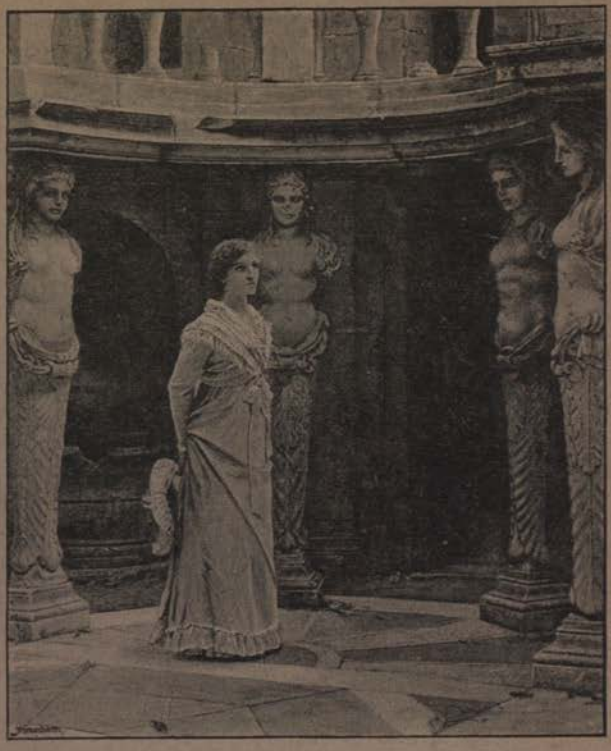
39 × 31.

No. 671. "*Blowing birds' eggs.*" WILLIAM FOSTER.

30 × 25.

No. 681. "*Sybil Maude, youngest daughter of John Bell, Esq.*" JAMES ARCHER.

## GALLERY VIII.

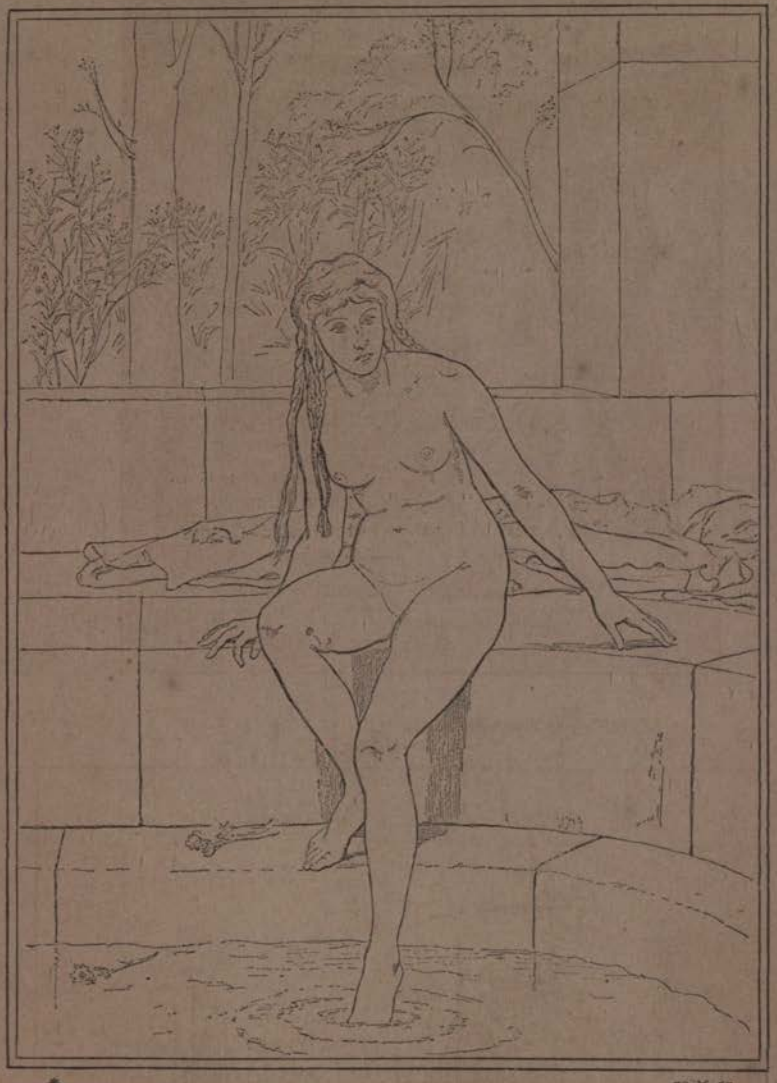


42 × 35.

No. 697. "*Tempora mutantur.*" C. E. PERUGINI.

39 × 72.

No. 708. "*The Fort of Amsterdam.*" CLARA MONTALBA.



79 × 57.

No. 688. "*Susannah.*" FREDERICK GOODALL, R.A.

* 39 × 30.

No. 717, "*Relics.*" PERCY THOMAS.

"Oh, sweet be thy sleep in the land of the grave,
My dear little angel, for ever."

* 36 × 24.

No. 738. "*In Doubt.*" ALICE HAVERS.

No. 731. "*Golden Days.*" J. CLARK. 24 × 30.

No. 733. "*Cornish Fishers.*" BRYAN HOOK. 28 × 39.

10ft × 5ft.

No. 734. "*Cassandra.*" SOLOMON J. SOLOMON.

39 × 50.

No. 759. "*Canal Life.*" CHARLIE W. WYLLIE.

No. 737. "*In the Midlands: cub-hunting.*" C. E. JOHNSON. 54 X 84.

No. 746. "*Death of Torrigiano.*" CHARLES HOLROYD. 37 X 48.

No. 757. "*Menads.*" JOHN COLLIER. 6ft. 10in. × 8ft. 10in.

(*An engraving of this picture will be published by Mr. Mendoza.*)

* 36 × 28.

No. **751.** "*On Guard.*" G. A. STOREY, A.R.A.

* 28 × 34.

* No. **760.** "*The potter's courtship.*" ARTHUR HUGHES.

## GALLERY IX.

* 35½ × 20.

No. 804. "*An Old Bachelor.*" CARL SCHLOESSER.

* 33 × 66.

No. 817. "*Great Yarmouth*, 1886." EDWARD H. FAHEY.

39 × 24.

No. 830. "*The Pedlar.*" ARTHUR BECKINGHAM.

6 × 8.

No. 834. "*Patience.*" W. B. BAIRD.

24 × 36.

No. **892.** "*Leading-strings.*" PHILIP C. SMALLFIELD.

30 × 16.

No. **919.** "*Too near to be pleasant.*" F. BLAIR LEIGHTON.

# GALLERY X.

50 × 33.

No. ~~944~~. *"The end of the chapter."* WILLIAM RAINEY.

24 × 59.

No. ~~946~~. *"The course of true love never did run smooth."* WILLIAM STRUTT.

* 52 × 80.

No. 976. "*Hougoumont, June* 1815 : *the day after the battle.*" EYRE CROWE, A.R.A.

"Leaving Hougoumont and retracing my steps up the hill, my attention was called to a group of wounded Frenchmen by the calm, dignified and soldierlike oration addressed by one of them to the rest. The speaker was sitting on the ground, with his lance stuck upright beside him—a veteran lancer of the Old Guard, who had no doubt fought in many a field."—'*Journal of the Waterloo Campaign*,' *by General Cavalié Mercer, R.A.*

* No. 966. "*Peril.*" S. E. WALLER. 34 × 44.

This picture will be engraved and published by Messrs. Boussod, Valadon & Co. (Goupil and Co.).

* 36 × 24.

No. 987. "*A Romance.*" HERBERT DICKSEE.

* 24 × 20.

No. 996. "*Miranda.*" LOUISA STARR.

* 38 × 28.

No. 985. "*Home from market.*" ARTHUR HUGHES.

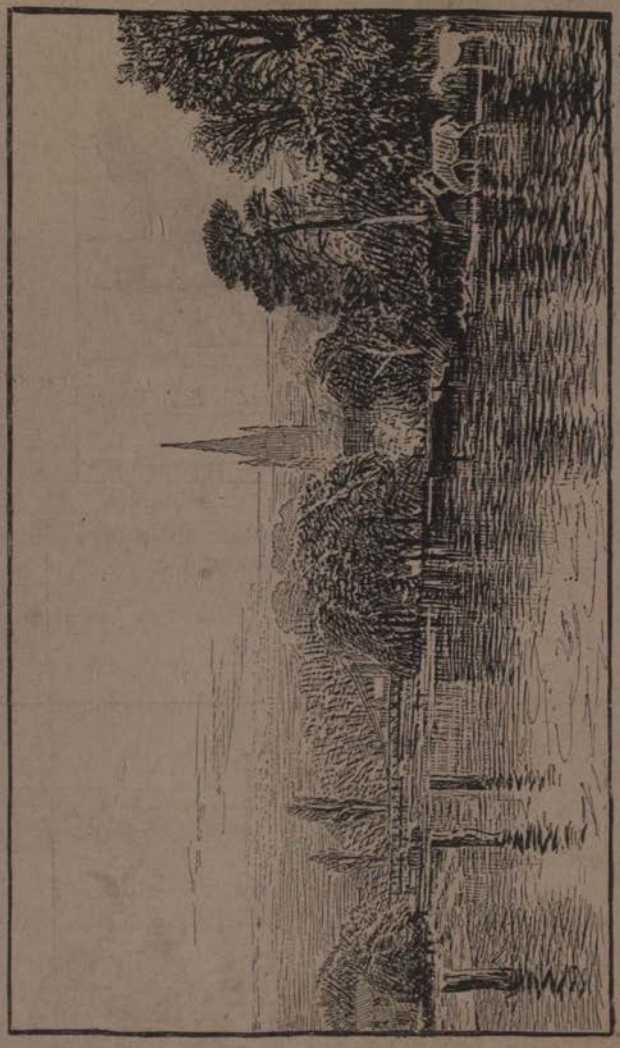
47 × 60.

No. 1021. "*Off to the fishing ground.*" S. A. FORBES.

## GALLERY XI.

44 × 33

No. 1029. "*Spring in London.*" FRANK E. COX.



40 × 66.

No. **1052.** *Great Marlow on Thames.* VICAT COLE, R.A.
One of a series of pictures of the Thames, from its source to the sea.
(*The copyright is the property of Messrs. Agnew and Sons.*)

* 44 × 32.

No. 1066. "*H.R.H. the Princess Alice of Albany.*" Exhibited by command of H.M. the Queen. GEORGE W. JOY.

* 45 × 72.

No. 1100. "*Sunny hours.*" E. A. WATERLOW.

58 × 44.

No. 1075. "*Lady Margaret Stuart, daughter of the Marquis of Bute.*
RUDOLPH LEHMANN.

No. 1105. "*Tout vient à lui qui sait attendre.*" DELAPOER DOWNING.

# SCULPTURE.

No. **1924.** *A sower.* HAMO THORNYCROFT, A.R.A.

The statue of the "Mower" was exhibited in the Royal Academy in 1884. (See sketch in 'Academy Notes,' 1884, p. 76.)

No. **1786.** "*Major-General Earle, C.B., C.S.I., killed in action in Egypt, Feb.* 10, 1885."

Model for a colossal bronze statue to be erected in Liverpool. C. B. BIRCH, A.R.A

No. 1925. "*Folly—statuette, bronze.*" E. ONSLOW FORD.

No. 1823. "*Summer.*" GEORGE A. LAWSON.

No. 1920. *A passing cloud—statuette, marble.* GEORGE HALSE.

"All nature smiled,
But sorrow, like a cloud, hung on her thoughts
And stayed her hand."

No. 1840. *Casts from steel dies.* JOHN T. FOOT.

# Academy Notes

# 1887

WITH

*Facsimiles of Sketches by the Artists.*

EDITED BY

HENRY BLACKBURN,

AUTHOR OF

"BRETON FOLK," "ARTISTS AND ARABS," "MEMOIR OF R. CALDECOTT," ETC.,

AND ORIGINATOR OF THE SYSTEM OF CATALOGUES ILLUSTRÉS.

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*MAY* 1887.

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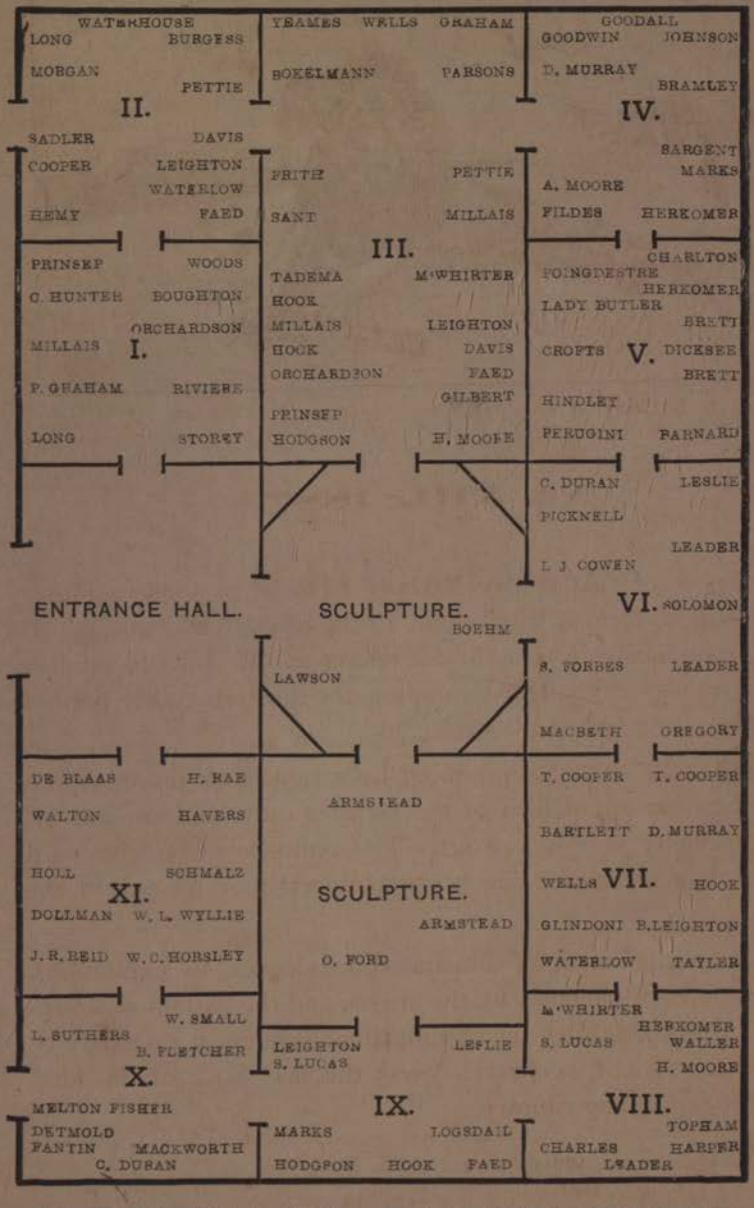
# PLAN OF THE GALLERIES.

SHOWING THE POSITIONS OF SOME OF THE PRINCIPAL WORKS.




*** *The Exhibition is open from the first Monday in May until the first Monday in August.*

No. 1444. "*The Dying Lion*;" etching. H. DICKSEE.

# No. XIII. 1887.

THE purpose of "ACADEMY NOTES" is to be descriptive rather than critical, to form a supplement to the official catalogue, which should be interesting and useful for reference. In order to publish on the opening day of the exhibition, the illustrations are printed separately at the end of the book.

The ILLUSTRATIONS, produced by various new processes, are intended to convey an idea of the pictures only, and are not intended specially as works of art. The omission of sketches of a few important pictures is due to some objection on the part of the owners.

The multiplication of illustrated catalogues to exhibitions, with facsimiles of sketches by the artists, and the various misstatements as to the origin of such publications, renders it necessary to repeat that "ACADEMY NOTES" was the first book of the kind ever published in any country.

103, VICTORIA STREET, WESTMINSTER.
*2nd May*, 1887.

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No. 227. "*The Close of Day.*" JAMES P. BEADLE. 41 × 64.

# ACADEMY NOTES, 1887.

## *GALLERY I.* [Illustrations, pp. 21–31.]

THE one hundred and nineteenth annual Exhibition of the Royal Academy contains 1946 paintings, water-colours and miniatures, etchings, drawings and engravings, architectural drawings and sculpture.

The principal pictures in Gallery I. are—Sir JOHN MILLAIS' "*The Nest*" (No. **25**) and Mr. Orchardson's portrait of Mrs. Joseph, No. **67**.

On the left of the entrance is—No. **3**, "*A Love Feast*," EDWIN LONG, R.A., the subject taken from Cardinal Wiseman's *Fabiola*, in which Syra the slave shares her meal of pomegranates and lentils with the blind beggar-girl Cæcilia, as they sit together on the marble pavement of Fabiola's house.

No. **18**, "*An Easterly Breeze*," PETER GRAHAM, R.A., a fishing boat with tanned sail coming quickly towards shore, a fresh blue-green sea breaking on the rocks (*sketch, p.* 22).

In the centre of the south wall is—No. **25**, "*The Nest*," Sir J. E. MILLAIS, R.A., a young mother, in richly embroidered yellow dress, holding up her little girl to look at a bird's nest.

No. **28**, "*Their Share of the Toil*," COLIN HUNTER, A.R.A., three women, picking up fresh-caught skate, haddock and whiting, and piling them into a basket (*sketch, p.* 25).

No. **36**, Portrait of "*Sir George Otto Trevelyan*," with a folio of engravings at his side, FRANK HOLL, R.A. (*sketch, p.* 23).

No. **39**, "*New Year's Eve*," FRANK WALTON (*sketch, p.* 26).

No. **46**, by VAL C. PRINSEP, A.R.A., the mountain nymph Echo, a nude recumbent figure calling from a steep mountain side; twilight.

No. **47**, "*Under the Vine*," HENRY WOODS, A.R.A., Venetian fisher-people net-making.

No. **52**, "*Sunset after a Shower*," B. W. LEADER, A.R.A.; cottages by a pool, evening light reflected; rooks.

No. **57**, "*Dame Nature's School*," JOHN WHITE; little country girls playing at keeping school in the open air (*sketch, p.* 26).

No. **64**, "*Dancing down the Hay: Orkneys: sea-fog blowing away*," GEO. H. BOUGHTON, A.R.A. (*sketch, p.* 27).

No. **67**, Portrait of "*Mrs. Joseph*," W. Q. ORCHARDSON, R.A.; a lady in black dress seated in dark red arm-chair.

No. **68**, "*A Haven of Rest*," J. E. HODGSON, R.A.; a contented mariner smoking the pipe of peace in an old-fashioned flower-garden, and surveying the flagstaff and miniature fort which he has erected.

No. **76**, "*An Old-world Wanderer*," BRITON RIVIERE, R.A.; a Greek explorer who has landed in a rocky bay; the gulls that crowd the shore have never had cause to fear a human being, and take no heed of the intruder; yellow sunset over calm water (*sketch, p.* 29).

No. **91**, "*A Young Prodigal*," who in entertaining a few friends has reckoned without his host, looking at the bill, and producing his insufficient stock of coin.—G. A. STOREY, A.R.A. (*sketch, p.* 31).

Other pictures we note in this Gallery are—No. **4**, "*Brockhampton Mill*," MARTIN SNAPE; No. **10**, "*Study of a Dutch Peasant*," HORACE HART; No. **11**, "*Welcome Morsels*," L. C. NIGHTINGALE; No. **17**, by DUDLEY HARDY; No. **20**, "*Autumn Flowers*," MARGUERITE LUDOVICI; No. **24**, "*The Lords of the Mere*," VAL DAVIS; No. **26**, "*Fleurs variées*," H. FANTIN; No. **33**, "*Twilight; Forêt de Montmorency*," JOSEPH WEISS; No. **79**, by JULIUS HARE, peasants returning home at close of day.

## *GALLERY II.* [Illustrations, pp. 32–44.]

The principal picture here is Mr. Waterhouse's *Mariamne*, in the centre of the West wall.

First in order is—No. **92**, "*Peonies*," SAVAGE COOPER (*sk., p.* 32).

No. **95**, "*Violets*," a poor girl offering violets for sale.—W. P. FRITH, R.A.

No. **96**, "*The Smelt-net*," fisherman with net, and boy in boat in a bay.—C. N. HEMY (*sketch, p.* 32).

No. **103**, "*Baldwins*," a study of rosy-cheeked apples.—EDITH A. COOPER.

No. **104**, "*Autumn's Pipe*," by T. M. ROOKE, two girls, one on a branch of apple-tree piping; the other seated, reading on the grass.

No. **105**, "*A Proposal*," R. J. GORDON.

No. **106**, "*Mussel-gatherers, Leigh, Essex*," CHAMPION JONES (*sketch, p.* 33).

No. **108**, Portrait of "*C. W. Wicksted, Esq.*," W. W. OULESS, R.A., in scarlet hunting dress (*sketch, p.* 33).

No. **109**, "*A Dawning Life*," MARGARET I. DICKSEE.

No. **110**, "*Early from Old Smithfield Market*, 1832," T. SIDNEY COOPER, R.A.; horned cattle and market carts; quaint old houses in the dawn, on one a placard of Reform Meeting is visible.

No. **117**, "*The Old Squire and the Young Squire*," W. DENDY SADLER. Three country squires in scarlet hunting coats, knee-breeches, and muddy top-boots (*sketch, p.* 34).

No. **119**, "*Steady*," WILLIAM HOLE.

No. **124**, "*The favoured Swain*," FRED MORGAN (*sketch, p.* 35).

No. **128**, Portrait of "*Miss Clara Montalba*," ELLEN MONTALBA.

No. **131**, "*The land between the lochs*," ALFRED EAST (*sketch, p.* 34).

No. **132**, "*Callista, the image-maker*," EDWIN LONG, R.A., a subject from Cardinal Newman's story; a boy posed as a model cupid with bow and arrows (*sketch, p.* 36).

No. **133**, "*The thoughts of youth are long, long thoughts*," W. B. RICHMOND. A blue-eyed girl in yellow dress in a reverie, with streaming chestnut hair, seated against rich crimson drapery.

No. **134**, "*Mariamne*," J. W. WATERHOUSE, A.R.A., the wife of Herod the Great going forth to execution. By the king's side stands Salome, who has urged on him the carrying out of the sentence of death. Mariamne in white dress stands on white marble steps. Herod in red robe. Gold embroidered semi-circular recess and dome gilded (*sketch, p.* 37).

No. **138**, "*Peonies*," C. E. PERUGINI. Fair-haired girl in green dress holding a dish of flowers (*sketch, p.* 38).

No. **139**, "*Blossoms that come with the snow*," EMILY M. MERRICK.

No. **140**, "*Making cigarettes at Seville*," J. B. BURGESS, A.R.A. A number of Spanish girls in picturesque dresses, some wearing roses in their hair, are seated rolling cigarettes. A woman offers flowers from a basket (*sketch, p.* 39).

No. **142**, "*A Standard rose*," CHARLES STONEY.

No. **147**, "*John Hampden, mortally wounded at Chalgrove Field, on June 18th*, 1643," W. FRANK CALDERON (*sketch, p.* 41).

No. **152**, "*Two Strings to her bow*," JOHN PETTIE, R.A. A coquette, walking between two young gallants, gives an arm to each. The costumes are eighteenth-century: the girl wears a poke bonnet with flowers, and a rich shawl is flung over her shoulders (*sketch, p.* 40).

No. **160**, "*The jealousy of Simætha the Sorceress*," Sir F. LEIGHTON, P.R.A. The deserted maiden's resort to magic as told in the second Idyll of Theocritus. Red-violet and gold drapery, blue necklace, golden wheel on right (*sketch, p.* 41).

No. **161**, "*Galway Gossips*," ERNEST A. WATERLOW. An Irish lassie on horseback, talking merrily to a man who leans over a stone wall near the road (*sketch, p.* 43).

No. **166**, "*Orphans*," JOSEPH CLARK (*sketch, p.* 44).

No. **172**, "*Horse market, Cairo*," FREDERIC A. BRIDGMAN. Horses displayed by attendant to Egyptian dealers or merchants: others are conferring under a tree.

No. **173**, "*A poor beggar bodie*," THOMAS FAED, R.A. An old woman in tattered shawl, with her little granddaughter, who holds a dog with a tin mug in his mouth, for alms.

Other notable works in this Gallery are—No. **122**, "*A fading day in Autumn*," R. W. A. ROUSE; No. **137**, "*A Sabbath of still rest*," T. HODGSON LIDDELL; No. **143**, portrait of "*Mrs. Bernard Solomon*," SOLOMON J. SOLOMON; No. **148**, "*A Christmas Gift*," T. THORN; No. **149**, "*Bought in the Market*," JANETTA PITMAN; No. **154**, portrait of "*Baron Henry de Worms*," FRANK HOLL, R.A.; No. **159**, "*Winter in Finisterre*" (especially noticeable), CHARLES G. MORRIS; No. **170**, "*After rain*," JOHN W. EYES; No. **175**, "*The Gardener's daughter*," KATHERINE BYWATER.

## *GALLERY III.* [Illustrations, pp. 45–63.]

The principal positions are occupied by Sir F. LEIGHTON (Nos. **229, 230**), Sir JOHN MILLAIS (No. **298**), and, at the head of the room, Mr. WELLS'S picture of the opening of the Law Courts in 1882.

First on the line is—No. **178**, "*Fire in a village*," C. L. BOKELMANN. A fire has broken out in one of the cottages and threatens to spread. The frightened inhabitants, from the vicar and his wife and daughters downwards, have huddled on their clothes and rushed out into the road to bring their live stock, goods and chattels to a place of safety.

No. **179**, "*The Christ-bearer*," W. F. YEAMES, R.A. St. Christopher carrying the child Christ across the stream. From Mrs. Jameson's '*Sacred and Legendary Art*' (*sketch, p.* 45).

No. **185** is a very remarkable portrait of the artist's wife, in black evening dress, by LUKE FILDES, R.A. elect.

No. **186**, "*Hailstorm at the Devil's Bridge, Pass of St. Gothard*," J. W. OAKES, A. A stormy Alpine scene with effect of rainbow, colours over the bridge.

No. **190**, "*The Queen and her Judges*," HENRY T. WELLS, R.A., represents the scene at the opening of the Royal Courts of Justice, in the winter of 1882. The figures are numerous, including various members of the Royal Family, easily recognisable, the Lord Chancellor (Selborne) and the other chief Judges (some of whose names are indicated on the frame) in their robes of office.

No. **196**, "*The Fowler's crag*," PETER GRAHAM, R.A. A precipitous coast. Flocks of white sea-birds fly hither and thither; while at a dizzy height, suspended by a rope, hangs the man who plies this "dreadful trade" (*sketch, p.* 46).

No. **202**, "*When Nature painted all things gay*," ALFRED PARSONS. An orchard with apple-trees in full blossom; flock of sheep, and shepherd-boy peeling stick.

No. **203**, "*A Drover's Sweepstake: among the Fells, East Cumberland*," T. SIDNEY COOPER, R.A. Frightened cattle and sheep, careering through all impediments, to escape an impending storm.

No. **211**, "*Persuasion*," EDGAR BUNDY.

No. **212**, "*Portrait of a Lady*," with a Blenheim spaniel.—BRITON RIVIERE, R.A.

No. **213**, by JOHN PETTIE, R.A. This scene from "Peveril of the Peak" represents "*The appearance of the Countess of Derby in the Golden Room.*" Julian Peveril and little Alice Bridgnorth are frightened by the sudden appearance through the panelled wall of the gaunt grim figure in black attire (*sketch, p.* 47).

No. **214**, "*Lilacs*," Sir J. E. MILLAIS, R.A. A little girl standing with her pinafore full of the blossoms, looking up to a lilac-tree.

No. **215**, "*The mirror of the Woods*," J. M. BROMLEY (*sk. p.* 48).

No. **220**, "*Seventy years ago*," PERCY BIGLAND, illustrating Lord Tennyson's poem of "The Grandmother" (*sketch, p.* 48).

No. **222**, "*Junius S. Morgan*," FRANK HOLL, R.A.

No. **223**, "*Edinburgh, from the Salisbury Crags*," JOHN MACWHIRTER, A.R.A., a bird's-eye view, in a mist, of the "grey metropolis of the North."

No. **227**, "*The Close of Day*," JAMES P. BEADLE. Winter landscape; three horses ploughing (*sketch, p.* 5).

Nos. **229**, **230**, "*The Last Watch of Hero*," Sir F. LEIGHTON, P.R.A. The larger picture represents Hero's anxious vigil; dark blue mantle over a rose-coloured robe, sunrise effect on figure and marble columns; in the brown monochrome predella is shown the fate of Leander (*sketch, p.* 50).

No. **231**, "*Now came still evening on*," H. W. B. DAVIS, R.A. Sheep in flat landscape; twilight approaching (*sketch, p.* 51).

No. **238**, "*Sir Edward Watkin, Bt., M.P.*," H. HERKOMER, A.R.A.

No. **239**, "*No rose without its thorn*," T. FAED, R.A. (*sketch, p.* 52).

No. **240**, "*Women and children first*," TOM M. HEMY. (*sketch, p.* 52).

No. **246**, "*Morning*," MARCUS STONE, R.A. elect (*sketch, p.* 54), girl in white dress, broad-brimmed hat and pink ribbon, carrying a basket of flowers.

No. **247**, "*Sir Lancelot du Lake*," Sir JOHN GILBERT, R.A. (*sketch, p.* 55).

No. **248**, "*The toilet of Faunus*," J. R. WEGUELIN, girl placing wreaths of purple flowers on Faun's head (*sketch, p.* 53).

No. **253**, "*Jilted*," BRITON RIVIERE, R.A. A young man dressed for hunting—savagely crumpling up a letter in his hand; a black-and-tan terrier, with its paws on him, anxiously watches his frowning face (*sketch, p.* 56).

No. **254**, in the corner is a breezy sea-piece—"*The first boats away: morning after a gale*," HENRY MOORE, A., a fine example of the painter (*sketch, p.* 56); and near it—No. **262**, study of "*Grapes*" in a basket, by H. FANTIN.

No. **276**, "*Dominicans in feathers*," H. STACY MARKS, R.A., nine black-footed penguins on a sandy ledge by the sea-shore.

No. **278**, "*An unconditional surrender*," CHARLES MUIRHEAD; a girl vigorously snowballing a boy who cries out for quarter.

No. **284**, "*Autumn Manœuvres*," G. D. LESLIE, R.A., a small boy playing at soldiers in a shrubbery.

No. **286**, "*Sunny Hours*," R. HALFNIGHT.

No. **291**, "*The first Cloud*," W. Q. ORCHARDSON, R.A. A handsome drawing-room, with parquet floor, marble pillars and rich hangings; the husband stands with his back to the fire, while the offended wife walks in graceful anger out of the room. Table with books, blue-and-white china, orchid in glass bowl, ormolu-mounted vase with camellias (*sketch, p.* 59).

No. **292**, "*Fresh from the Waves*," J. C. HOOK, R.A., one of two characteristic landscapes by the artist, the second sketched on p. 88.

No. **296**, "*The miry beasts retreating frae the plough*," GEORGE GASCOYNE (*sketch, p.* 58.)

No. **298**, "'*Mercy*' : *St. Bartholomew's Day*, 1572," Sir J. E. MILLAIS, R.A. A priest beckoning a soldier, bearing the badge of the Cross, to join the massacre of the Huguenots : a nun attempting to stop him (*sketch, p.* 60).

No. **299**, "*Young dreams*," J. C. HOOK, R.A. (*sketch, p.* 61).

No. **300**, Portrait of "*W. S. Gilbert*," the dramatist, by FRANK HOLL, R.A.

No. **305**, "*The Women of Amphissa*," L. ALMA-TADEMA, R.A. The women sacred to Dionysos having, in religious frenzy, wandered into Amphissa, a city in league with the enemy, lay down to sleep in the market-place. They were protected by the women of Amphissa, and in the morning led within their own boundaries. The painting represents the fair sleeping Bacchantes, with their white robes, tambourines, ivy wreaths, and leopard skins. Dawn breaking over marble pavement and columns of the market-place.

No. **306**, "*The luck of the creel*," COLIN HUNTER, A.R.A.

No. **307**, "*Nigel Learmonth*," FREDERICK S. BEAUMONT. Portrait of a boy in black velvet knickerbockers.

No. **312**, "*A Thorn amidst the Roses*," JAMES SANT, R.A. (*sketch, p.* 63).

No. **313**, "*Sir Roger de Coverley and the beautiful Widow*," W. P. FRITH, R.A. (*sketch, p.* 62).

Other pictures noted in this Gallery are—No. **180**, "*Viscount Ebrington, M.P.*," JOHN CHARLTON ; No. **183**, "*Christmas Roses*," CHARLES STONEY ; No. **184**, "*Belgian Beech-wood*," W. RUPERT STEVENS ; No. **204**, "*For'ard on, for'ard on !*" THOMAS BLINKS ; No. **197**, "*Mrs. William Playfair*," JOHN S. SARGENT ; No. **207**, "*An Unwilling Model*," ANDERSON HAGUE ; No. **218**, "*The swollen River*," CLAUDE HAYES ; No. **232**, "*The Home of the Wildfowl*," ARTHUR G. BELL ; No. **251**, "*Alfred Hartley, Esq.*," S. LLEWELLYN ; No. **258**, "*Bunyan in Prison*," GEORGE BATHGATE ; No. **274**, "*Morning*," CHARLES A. WILKINSON ; No. **303**, "*Presentation Portrait*," R. E. MORRISON ; No. **304**, "*Nature's Majesty*," PETER GHENT ; No. **309**, "*Hard Times*," HERBERT E. BUTLER ; and No. **311**, "*Sylvan Solitude*," JAMES E. GRACE.

## *GALLERY IV.* [Illustrations, pp. 64–70.]

The principal positions are occupied by No. **338**, F. GOODALL, R.A., No. **359**, J. S. SARGENT, and No. **377**, H. HERKOMER, A.R.A.

Two noticeable companion portraits in this Gallery are—No. **320**, "*Sir Edward Ripley, Bart.*," and No. **400**, "*Lady Ripley*," by JOHN PETTIE, R.A.

No. **321**, "*The Cross on the Dunes, Picardy*," DAVID MURRAY (*sketch, p.* 64); No. **325**, "*The Children's hour*," R. G. HUTCHISON (*sketch, p.* 64); No. **328**, "*Rashleigh and Francis Osbaldiston*," J. KNOX FERGUSON (*sketch, p.* 66).

No. **332**, "*Shipwreck; Sinbad the Sailor storing his raft*," ALBERT GOODWIN. From the waste lumber of costly argosies, lighted by the setting sun, before which a huge ship stands dismasted, Sinbad is lading his raft with a treasure-trove of caskets and golden vessels; bones and skulls lying scattered around. The story is familiar to readers of the 'Arabian Nights.'

Next is an important picture, sketched on p. 65,

No. **338**, "*Misery and Mercy*," FREDERICK GOODALL, R.A.

No. **339**, C. E. JOHNSON, "*The Kings of the Forest*;" a group of stately oaks (*sketch, p.* 67).

No. **350**, "*Eyes and no eyes*," FRANK BRAMLEY. An old fisherman threading a needle; two girls watching and laughing.

No. **358**, "*Betwixt the setting Sun and rising Moon*," MOFFAT P. LINDNER (*sketch, p.* 68).

No. **359**, "*Carnation, lily, lily, rose*," JOHN S. SARGENT. Two little girls in light dresses in a garden: the foreground in which they stand is rich with lilies and rose-carnations, the whole illuminated by glow of coloured Chinese lanterns which hang among the flowers.

No. **361**, by HORACE H. CAUTY, a young woman dancing in the road, with boy and girl; a widow in black seated by roadside.

No. **362**, "*Cattle in Berkshire meadows*," MARK FISHER.

No. **368**, "*The Minstrel*," H. STACY MARKS, R.A. A wandering troubadour playing and singing to a group of five monks: convent and hilly wooded landscape in background (*sketch, p.* 69).

No. **376**, "*Ladies and Gentlemen*," W. DENDY SADLER; an elderly gentleman making a speech over the wine and dessert.

No. **377**, Portrait, by HUBERT HERKOMER, A.R.A.

No. **381**, by WILLIAM F. YEAMES, R.A., a widow kneeling at prayer; little boy by her side playing with match-box.

No. **394**, "*Midsummer*," A. MOORE. A lady seated on a raised chair, the back of which is wreathed with saffron-coloured flowers. She is fanned by two standing handmaidens with green fans. All three are clad in light gauze, with folds of orange-tinted drapery; their feet are bare and their hair is dressed in the Grecian manner.

No. **398**, "*Emelie in the Temple of Diana*" (from Chaucer's "Canterbury Tales"), F. VIGERS (*sketch, p.* 70).

Other pictures to note in the Fourth Gallery are—No. **370**, "*Ripening corn*," ANDERSON HAGUE; No. **386**, Portrait of "*Mrs. W. L. Agnew*," by LUKE FILDES, R.A. elect; No. **393**, "*A Sea Grotto*," F. W. HAYES; No. **396**, "*Come and Dance;*" a pig invited to the dance by two capering lambs, H. DIXON.

No. **400**, "*Lady Ripley*," JOHN PETTIE, R.A.

## GALLERY V. [Illustrations, pp. 71–78.]

First in this Gallery we note the portrait, No. **413**, of "*Hubert Herkomer, A.R.A.*" (in his College robes as Oxford Slade Professor of Fine Art), by HERMAN G. HERKOMER.

Two companion pictures are conspicuous here,—No. **416**, "*Kyle-Akin*" (*sketch, p.* 72), and No. **421**, "*Ardentrive Bay* (*a very low barometer*)," JOHN BRETT, A.R.A. The former shows the chief mountains of Skye, seen on a lovely summer day from the mainland, the water being like a mirror. In the latter picture the clouds sweep the surface of the water, and the sea-gulls sit dejectedly on the rocks.

In the centre is No. **420**, "*Hesperia*," FRANK DICKSEE, A.; in rich embroidered dress, holding a peacock's feather in the left, and the apple in right hand (*sketch, p.* 73).

No. **426**, "*Mdlle. Anna Belinska*," EMMELINE DEANE; portrait of a young lady.

No. **430**, "*Childhood of Sir Walter Scott*," ROBERT PAGE; an incident from Lockhart's Life.

No. **432**, "*Corin and Touchstone*," FREDERICK BARNARD; a scene from "As You Like it" (*sketch, p.* 75).

No. **436**, "*Dans les roses trémières*," ALBERT AUBLET; a girl descending to a stream.

No. **444**, "*Primrose day*," ARTHUR S. COPE.

No. **452**, "*The Music lesson*," G. C. HINDLEY (*sketch, p.* 76).

No. **458**, "*Napoleon leaving Moscow*," ERNEST CROFTS, A.R.A. The Emperor and his generals and staff on their retreat from the blazing city. A wounded and fallen soldier appeals to him in vain, as he passes.

No. **465**, Portrait of "*The Marquis of Hartington*," Sir J. E. MILLAIS, R.A.

No. **475**, "*A Continental Express*," C. H. POINGDESTRE.

Others noted in this Gallery are—No. **425**, "*A September day*," F. W. JACKSON; No. **431**, "*Mrs. Henry Whitehead*," A. STUART

WORTLEY; No. **452**, "*The Music lesson*," G. C. HINDLEY; No. **454**, "*Home from the Hills*," FREDERIC S. RICHARDSON; No. **455**, "*Sketch from Boulogne Pier*," W. J. LAIDLAY; No. **459**, "*The Cornish Coast*," C. H. H. MACARTNEY; No. **461**, "*Winter berries*," FLORENCE SMALL (*sketch, p.* 77); No. **469**, "*Stack Barges, Essex*," LESLIE THOMSON.

## *GALLERY VI.* [Illustrations, pp. 79–86.]

The Gallery is dominated by the powerful picture of "*Samson*," by S. J. SOLOMON, occupying a large space on the north wall.

The first picture noted in order is No. **481**, "*Janet*," R. D. OLIVER; next, No. **491**, "*The honoured guest*," JAMES HAYLLAR, the squire's little daughter seated at tea with an old couple, and their granddaughter, in a rustic cottage parlour.

In the centre of the wall is—No. **504**, "*The Garrison marching out with the Honours of War, Lille*," ANDREW C. GOW, A.R.A. (*sketch, p.* 81).

Above the foregoing is one of the most powerfully-composed and remarkable pictures that has been exhibited in the Royal Academy by a young artist—

No. **503**, "*Samson*," SOLOMON J. SOLOMON.

The sketch on p. 80, which is in facsimile of the painting, indicates the terrible struggle between Samson and his captors, whom he still nearly overcomes. On the right is Delilah shaking Samson's shorn locks in derision.

No. **508**, "*Sketch of the Battersea Fire*," TALBOT HUGHES, a graphic lurid sketch of a disaster fresh in memory.

No. **509**, Portrait of "*The Earl of Rosebery*," by Sir J. E. MILLAIS, R.A.

Two landscapes on this wall are by B. W. LEADER, A.R.A., No. **496**, "*The smooth Severn stream*" (*sketch, p.* 79); and No. **512**, "*A Sheepfold*," in the afterglow of evening.

No. **517**, "*News of a Victory*," LASLETT J. POTT. Mail coach bringing news of a victory to the 'Red Lion' Inn, the announcement of which causes great joy among the frequenters and servants of that hostelry (*sketch, p.* 81).

No. **523**, "*The Magic Flute*," MARIANNE STOKES. Quaint composition of boy playing on whistle, and trying to animate some members of the vegetable kingdom with the sounds (*sketch, p.* 82).

No. **525**, "*When the Cat's away*,"—child sitting on a stair, EDWARD J. GREGORY, A.R.A.

No. **530**, "*Ambrosia*," ROBERT W. MACBETH, A.R.A. Girl with bunch of keys girdled to her waist, carrying two trays, on which are a dish of oysters, a cut lemon, and glasses of beer.

No. **533**, "*Whittington's Banquet*," D. W. WYNFIELD, showing Sir Richard's princely civic munificence to his royal guest, the hero of Agincourt.

No. **538**, "*An Appeal*," G. G. KILBURNE; a widow and her little girl awaiting the result of an appeal to the charitable sympathies of an old gentleman, seen through the open door of a room, scanning the letter through his spectacles.

Others to be noted in this Gallery are—No. **482**, by ALMA BROADBRIDGE; the portrait (No. **502**) of "*Lieut.-Col. Sir Archibald Campbell*," HUBERT HERKOMER, A.R.A.; No. **522**, "*On the Bure, Suffolk*," E. H. FAHEY; No. **523**, "*The Magic Flute*," MARIANNE STOKES; No. **528**, "*A Surrey Village Common*," G. HILLYARD SWINSTEAD; No. **543**, "*Their ever-shifting Home*," STANHOPE A. FORBES; No. **547**, "*A Toiler of the Sea*," W. L. PICKNELL; No. **550**, "*His Reverence*," FRANK W. W. TOPHAM, girls making way for a priest descending steps, absorbed in a book; No. **552**, Landscape by H. HOLLINGDALE; and No. **556**, Portrait, by CAROLUS DURAN.

## *GALLERY VII.* [Illustrations, pp. 87–92.]

The centre of the South Wall is occupied by No. **624**, "*At Kensington Palace, in the early morning of June 20th*, 1837," HENRY T. WELLS, R.A. It represents the Prime Minister, Lord Melbourne, the bearer of the news of the King's death, kneeling to kiss the young Queen's hand, the Archbishop of Canterbury also kneeling. The morning light streams through the open window from the gardens upon the figure of the youthful Sovereign, also newly awakened to her duties and responsibilities.

In this Gallery are—

No. **583**, "*Tickling Trout*," J. C. HOOK, R.A. (*sketch, p.* 88);

No. **564**, "*Rev. W. Earle, M.A.*,"—presentation portrait, Hon. JOHN COLLIER; No. **577**, "*Elsie and Mary*," *daughters of J. Reckitt, Esq.*, JAMES SANT, R.A.; No. **579**, "*Expectations*," HORACE FISHER; No. **587**, "*A Wind from the Sea*," E. R. FOX; No. **591**, "*Romola*," E. BLAIR LEIGHTON (*sketch, p.* 88); No. **603**, "*A Summer's Day—Arundel*," C. E. JOHNSON.

No. **604**, A. C. TAYLER (*sketch, p.* 89).

No. **607**, "*The White Sands of Connemara*," E. A. WATERLOW.

No. **617**, "*Sunday Morning*," LOCKHART BOGLE.

No. **618**, "*Council of War after the landing of the Prince of Orange*," H. GILLARD GLINDONI, a group of statesmen with full-bottomed wigs, in animated conference over some maps, one reading a despatch; ships in distance through the open door of the council-room.

No. **623**, "*The Rt. Hon. D. Plunket, Q.C., M.P.*," FRANK HOLL R.A.

No. **630**, "*The last brief Voyage*," W. H. BARTLETT. Fishermen slowly lifting a coffin out of a boat, a few people walking towards a small church ; distant fishing boats and mountains.

Other pictures are—No. **584**, "*Hush a bye, baby*," J. M. DEALY (*sketch, p.* 89) ; No. **593**, "*The oldest Inhabitant*," C. H. M. KERR ; No. **595**, "*Whither?*" G. P. JACOMB-HOOD ; No. **597**, P. C. SMALLFIELD (*sketch, p.* 89).

No. **605**, "*Miss Daisy Norman*," VAL C. PRINSEP, A.R.A.

No. **608**, "*Autumn Afterglow*," ALFRED EAST.

No. **612**, "*Hon. and Rev. Francis Byng*" (Chaplain to the House of Commons), by T. B. KENNINGTON.

No. **621**, "*The Only Son's return*," P. R. CRAFT (*sketch, p.* 90).

*GALLERY VIII.* [**Illustrations, pp. 93–102.**]

No. **646**, "*Violet, Lily, and Olive*," *daughters of Edmund Routledge, Esq.*, ERNEST NORMAND.

No. **647**, "*The First-born*," HUBERT HERKOMER, A.R.A. A labourer carrying basket of tools and a baby, the mother following. Cottages, women and children in background.

No. **654**, "*The Challenge*," S. E. WALLER. A young husband has received a challenge brought by a messenger on horseback. His wife, in happy ignorance, walks away in the sunshine, holding her baby in her arms. The husband anxiously regards his watch and arranges with the messenger about the time of the encounter. Costume early in the century (*sketch, p.* 93).

No. **658**, "*The Earl of Yarborough*," FRANK HOLL, R.A.

No. **659**, "*The Clearness after Rain*," HENRY MOORE, A.R.A. (*sketch, p.* 94).

No. **660**, "*Jealousy is cruel as the Grave*," ERNEST NORMAND (*sketch, p.* 95).

No. **665**, "*La sua festa : all that is left to her*," F. W. W. TOPHAM (*sketch, p.* 96) ; No. **670**, "*Summer Days*," JOSEPH FARQUHARSON. Sheep and heather ; No. **679**, "*Ho, ho! the breakers roared*," EDWARD S. HARPER.

No. **680** is a portrait by EDWIN LONG, R.A., of "*His Eminence Cardinal Manning*," in his scarlet robes, ermine cape, necklace and golden cross.

Near it is a remarkable portrait, No. **683**, of "*Mr. Briton Riviere, R.A.*," the animal painter, by HUBERT HERKOMER, A.R.A.

In the centre of the wall is a large painting for a church—

No. **681**, "*Institution of the Franciscan Order, St. Francis of Assisi and his early followers before Pope Innocent III., who sanctions the rules of the Order* (*sketch, p.* 97), EDWARD ARMITAGE, R.A.

No. **682**, "*An April Day*," B. W. LEADER, A.R.A. (*sketch, p.* 99). A country churchyard, with yew-tree, haystacks, flock of sheep with evening light.

No. **684**, "*Christening Sunday*," J. CHARLES.

No. **691**, "*The New World in the West, for Spain or for England? Columbus*," J. R. HERBERT, R.A.

No. **695**, by T. GRAHAM, represents a rosy-faced lassie to whom two fishermen are talking. The scene a rocky coast, with fishing smacks.

No. **696**, "*Evening Reflection*" (in a stream), J. CLAYTON ADAMS.

No. **701**, "*The latest Scandal*," J. SEYMOUR LUCAS, A.R.A. (*sketch, p.* 100.)

No. **703**, "*Mr. Walter Besant*," the popular novelist, by JOHN PETTIE, R.A.

No. **715**, "*Misty gleams : Loch Hourn*," J. MACWHIRTER, A.R.A.

Other noticeable pictures in this Gallery are—No. **651**, "*Breezy Pastures*," R. HALFNIGHT ; No. **655**, "*Brickfield, Southend*," LESLIE THOMSON ; No. **664**, "*Lady Milbank*," WILLIAM CARTER ; No. **702**, "*Lingering Light*," E. SHERWOOD CALVERT, and No. **714**, "*Rescue*," HERBERT GANDY.

## *GALLERY IX.* [Illustrations, pp. 103–106.]

In the centre is—No. **772**, "*Searching the Crab-holes*," J. C. HOOK, R.A. The foreground consists of huge, dark, wave-worn rocks : a girl with a basket and a man with a hooked pole are looking for crabs. A strong gale forces the white waves into a cove, and almost beats down the gulls that wrestle with it. Two of the far summits of the Cornish cliffs take the forms of couchant lions.

No. **830**, "*Shores of Iona*," J. MACWHIRTER, A.R.A.

No. **833**, "*Profile of a fair-haired Girl*," SIR F. LEIGHTON, P.R.A. ; white dress, with golden fillet.

No. **839**, "*Marooned*," EDWARD J. GREGORY, A.R.A.

No. **859**, "*This is the way we wash our Clothes*," G. D. LESLIE, R.A. (*sketch, p.* 106).

No. **867**, "*Unexpected Visitors*," JOSEPH CLARK.

No. **885**, "*A Literary Lover*," E. BLAIR LEIGHTON. A youth reading verses to a maiden seated on a couch in an oriel window ; she has fallen asleep, a circumstance which he has not apparently observed. Girl's dress white, blue sash.

No. **886**, "*Wild Roses and Guelder Roses*," LETITIA M. PARSONS.

These may be also mentioned—No. **720**, "*Melancholy*," VINCENZO CABIANCA; No. **754**, "*The Writing on the Wall*," WILLIAM WEEKES; No. **802**, "*Study of a Head*," ALEXANDER MANN, and No. **803**, "*Suspense*," ELIZABETH ARMSTRONG.

In this Gallery are two noticeable paintings of London of to-day, by WILLIAM LOGSDAIL, No. **723** (*sketch, p.* 103), and No. **846**, "*St. Pauls and Ludgate Hill*."

No. **728**, "*Charcoal-burners*," F. HINES.

No. **741**, "*Harbour of Genoa*," J. MACWHIRTER, R.A.

No. **750**, "*A Garland-maker*," E. MATTHEW HALE.

No. **756**, "*For the Safety of the Public*" (*sketch, p.* 104), E. CALDWELL.

No. **762**, "*The School Board at Home*," T. FAED, R.A.

No. **783**, "*In maiden meditation fancy free*," J. E. HODGSON, R.A.

No. **788**, "*Lost:*" a rainbow-tinted picture (*sketch, p.* 104), GEORGE MCCULLOCH.

**804**. The "*Old Tortoise*," mentioned in White's 'Natural History of Selborne,' H. S. MARKS, R.A. (*sketch, p.* 105).

No. **807**. "*Convicts at Work*," *Portsmouth*, EYRE CROWE, A.R.A. (*sketch, p.* 105).

No. **818**. "*The Student*," J. SEYMOUR LUCAS, A.R.A.

No. **819**. "*Excelsior:*" Puppies climbing up stairs, W. STRUTT.

## *GALLERY X.* [**Illustrations, pp. 107–110.**]

No. **904**, "*Portrait of a Lady*," CAROLUS-DURAN.

No. **899**, Portrait of "*Mr. George Grossmith*," the actor, by WEEDON GROSSMITH.

No. **908**, "*Arran, from Kyles of Bute*," WELLWOOD RATTRAY.

No. **915**, "*Weather permitting*," GEORGE SMITH.

Two young girls in gay costume impatiently waiting to go out, while their more cautious and less eager father gravely taps the barometer.

No. **922**, "*On the Cornish Coast*," HENRY E. DETMOLD.
Groups of women, children, fishermen; fishing-boats in distance.

No. **928**, "*Playmates*," J. H. LORIMER.

Two old gentlemen playing a game of romps with a child emerging from under a chair.

No. **940**, "*In the Forest of Arden*," ARTHUR HUGHES (*sketch, p.* 110).

No. **945**, "*The Last Match*," WILLIAM SMALL.

On a windy stretch of moorland a man applies a lighted match screened by his hat, to a short, coloured clay pipe; a girl protects him from the wind with her cloak. Great anxiety as to the success of the operation is depicted on the faces of both.

Other pictures in this Gallery are—No. **902**, "*November*," CHARLES J. WATSON; No. **903**, "*The Haven under the Hill*," ROBERT W. ALLAN; No. **914**, "*The return of the Prodigal in the year of the Great Plague*, 1665," ELLEN CLACY; No. **920**, "*The first Curtsey*," BLANCHE JENKINS; No. **923**, "*First Communion*," S. MELTON FISHER; No. **927**, "*Idlesse*," T. B. KENNINGTON; No. **935**, "*La Mascotte*," LEGHE SUTHERS; No. **953**, "*A Gatinais Courtyard in Winter*," WILLIAM T. WARRENER; No. **955**, "*On the Trent, Staffordshire*," WILLIAM S. BYRNE; and, No. **960**, "*Evicted*," BLANDFORD FLETCHER, a very good example of the painter.

## *GALLERY XI.* [Illustrations, pp. 111–118.]

The principal positions in this Gallery are occupied by:—No. **970**, "*Portrait of Mrs. Paton and Daughter*," by P. R. MORRIS, A.R.A. (*sk., p.* 111); No. **989**, "*Lord Richard Grosvenor*," presentation portrait, F. HOLL, R.A.; No. **990**, "*Beneath Blue Skies*," (*sketch, p.* 113), COLIN HUNTER, A.R.A.; No. **994**, "*H. M. Stanley, Esq.*," the celebrated African explorer, H. HERKOMER, A.R.A.;

In the centre of this wall is an important picture—

No. **1031**, "*Widowed*," H. SCHMALZ (*sketch, p.* 116.)

No. **975**, "*A Christmas present in the Riviera*," W. LOMAS; No. **985**, "*An Afternoon in February*," ADRIAN STOKES (*sketch, p.* 112); No. **986**, "*Great Expectations*," R. MCGREGOR; No. **987**, "*The Lagoon of the Clyde*," A. K. BROWN.

No. **991**. "*Bushrangers, Victoria, Australia.*" WILLIAM STRUTT.

"For the space of two hours and a half all who passed along the road were stopped by a desperate gang of bushrangers, robbed of all their valuables, tied together in couples, and made to sit upon the ground, the better to be despatched by the sentries should any attempt to escape."

No. **993**, "*When the Trees are Leafless*," E. W. WAITE.

No. **995**, "*Jack's as good as his Master*," W. MAW EGLEY. An elderly student has fallen asleep on a chair (*sketch, p.* 113). On either side of the door are—

No. **1011**, "*Venetian Fruit-seller*," EUGÈNE DE BLAAS. A girl with melons, peaches, &c., displayed in baskets; and No. **1016**, "*A Naiad*," HENRIETTA RAE, a nude water-nymph, leaning over a water-fall (*sketch, p.* 114).

No. **1019**, "*A Country Dancing-School*," CHARLES M. HARDIE; girls standing up to dance, the master fiddling.

No. **1020**, "*A Silver Sea*," C. H. H. MACARTNEY.

No. **1024**, "*Going to Town*," ALICE HAVERS (*sketch, p.* 115).

No. **1046**, "*King Coal*," W. L. WYLLIE (*sketch, p.* 118).

No. **1047**, "*Great Britain in Egypt*, 1886," WALTER C. HORSLEY. —English soldiers served with coffee by an Egyptian girl.

No. **1023**. "*Ice-fall of the Gepatsch Glacier, Tyrol*," EDWARD T. COMPTON.

No. **1026**. "*The Vicar of Wakefield*," A. L. VERNON (*sk., p.* 116).

No. **1036**. "*Watching for the Boats*," E. NORTON (*sketch, p.* 117).

No. **1042**. "*By unfrequented ways*," W. HENRY GORE.

Other pictures in this Gallery are — No. **999**, "*Sweet memories*," GEORGINA TERRELL; No. **1006**, "*Public Writer at Rome*," REMY COGGHE; No. **1010**, "*Street at Grèz, near Fontainebleau*," HELEN FRANCK; No. **1017**, "*A Fish Auction*," JULIUS M. PRICE; No. **1035**, "*Eventide*," MARMADUKE FLOWER; No. **1037**, "*Midsummer night in Norway*," A. NORMANN; No. **1050**, "*Sunday afternoon in Holland*," HORACE HART.

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WATER COLOURS AND WORKS IN BLACK AND WHITE. Nos. **1053–1582**.

ARCHITECTURAL DRAWINGS. Nos. **1583–1780**.

SCULPTURE. Nos. **1781–1946**. [**Illustrations, pp. 119–124.**]

20 × 15.

No. **1147**. "*Chrysanthemums*." (Water colour.) W. J. MUCKLEY.

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**Open Daily, Ten to Six.**

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ADMISSION - - - ONE SHILLING.

# "AN ARTISTIC JOKE."

Mirth means not malice! Art may have its play-time,
The Muses selves their hours of frolic fun.
*Ars longa est*, but in the mellow Maytime
Its long-drawn labours for awhile are done,
And when leaves burst and early blossoms blow,
Art is on show.

Then flame the Forty in flamboyant glory
On canvas acres, and on leagues of wall.
May Mirth not travesty that splendid story
Of shining rise on slow crepuscular fall?
*Ars longa est*, but is its crowning grace
Mere length of face?

The mocking-bird who fills the echoing forest,
With borrowed fluting and with stolen trill,
Gives no offence; sweet singers at their sorest
Pardon the parodist's mimetic quill.
And shall pictorial Art alone resent
Burlesque well-meant?

Perish the imputation! Thor's huge mallet
Let potent criticasters poise and wield:
Grave errors of the Brethren of the Palette
To Titan thumpings possibly may yield;
A Polyphemus in his purblind pride
Art *may* deride.

Here Puck, in Prospero's picture-realm "cavorting,"
With various mimicry its pageant mocks.
The mockery's not malignant; 'tis but sporting;
And yet Mirth's key picks many puzzling locks.
Puck's *passe-partout* will sometimes clear the way
When wit's at stay.

"Property" subjects, palette-tricks, pot-boilers,
Are fun's fair quarry. Mammon and *La Mode*
Ruling Art's realm as despots and despoilers,
Invite the revolutionary goad;
Sordid usurpers of a throne right royal,
To lash *them's* loyal.

But they of the right lineage—noble, numerous,
Born in the purple, high, invulnerable,—
These fear not fun-flouts; rogueries quaintly humorous,
And wild satiric whimsies have no spell
To stir their golden calm. Shall Mercury's rod
Rouse your true god?

Here's an Academy *pour rire!* Let laughter
(Which sometimes bears light's lesson on her lips),
Be here our end and leave no anger after.
No querulous spleen inspires these quirks and quips.
If the mad miming some sane meaning hold,
Well—gold *is* gold!

---

HARRY FURNISS'S ROYAL ACADEMY,
25, OLD BOND STREET.

# ILLUSTRATIONS.

## GALLERY I.

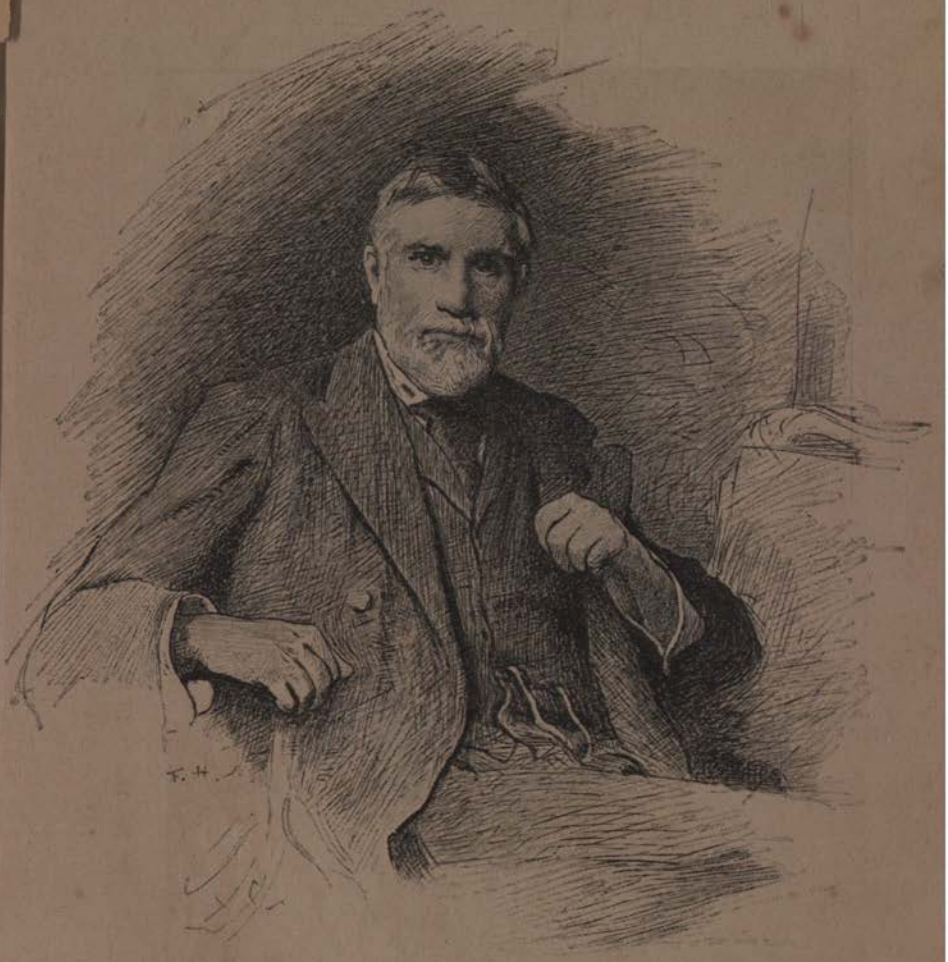
36 × 48.

No. 5. "*La Saignée, Sark.*" WILLIAM A. TOPLIS.

30 × 50.

No. 8. "*Past the old town.*" CHARLIE W. WYLLIE.

No. 18. "*An Easterly breeze.*" PETER GRAHAM, R.A.
(*By permission of Messrs. Thomas Agnew and Sons.*)



No. 36. "*Sir George O. Trevelyan, Bart.*" FRANK HOLL, R.A.
(*Presentation Portrait.*)

40 × 62.

No. 22. "*A Kent Pastoral.*" R. W. ARTHUR ROUSE.

36 × 76.

No. 35. "*Les travailleurs de la mer.*" JULIUS M. PRICE.

42 × 72.

No. 28. "*Their Share of the Toil.*" COLIN HUNTER, A.R.A.
(*This illustration is in reverse of the picture.*)

44 × 57.

No. 39. "*New Year's Eve.*" FRANK WALTON.

30 × 44.

No. 57. "*Dame Nature's school.*" JOHN WHITE.

42 X 60.

No. 64. "*Dancing down the hay · Orkneys: sea-fog blowing away.*" GEO. H. BOUGHTON, A.

30 × 42.

No. 62. "*Puzzled.*" DAVID CARR.

6 × 80.

No. 70. "*Bleak December.*" W. L. PICKNELL.

No. 76. "*An old world wanderer.*" BRITON RIVIERE, R.A. 46 × 72.

29 × 51.

No. 80. "*Landscape near Leamington.*" FREDERICK WHITEHEAD.

51 × 36.

No. 84. "*Old birds.*" FRED HALL.

40 × 63.

No. 91. "*A young prodigal.*" G. A. STOREY, A.

"He entertains a few friends, but has reckoned without his host."

## GALLERY II.

24 × 18.

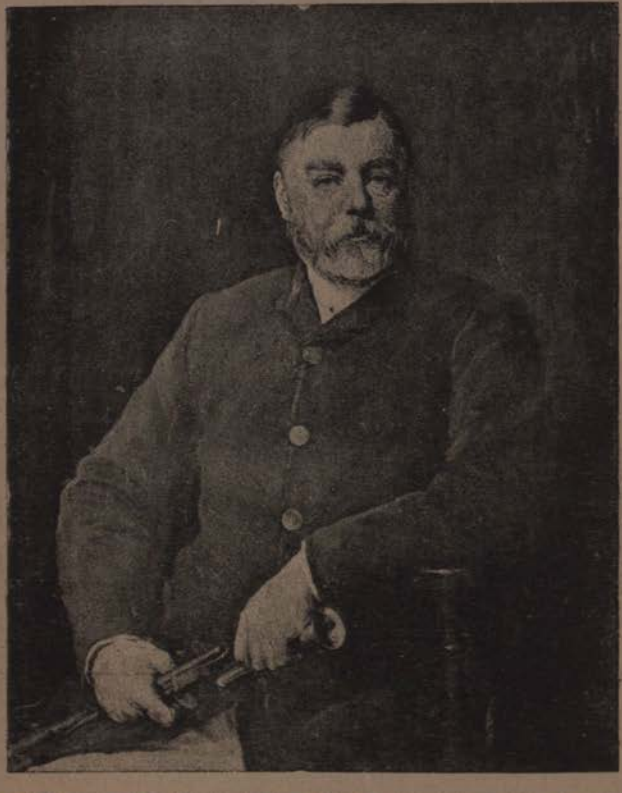
No. 92. "*Peonies.*" SAVAGE COOPER.

36 × 48.

No. 96. "*The Smelt-net.*" C. NAPIER HEMY.

34 × 44.

No. 106. "*Mussel-gatherers, Leigh, Essex.*" CHAMPION JONES.



No. 108. "*C. W. Wicksted, Esq., late Master of the Ludlow hounds.*" W. W. OULESS, R.A.

34 × 48.

No. 117. "*The old squire and the young squire.*" W. DENDY SADLER.

48 × 78.

No. 131. "*The land between the lochs.*" ALFRED EAST.

No. 124. "*The favoured swain.*" FRED MORGAN. 20 × 36.

No. 132. "*Callista, the image-maker.*" EDWIN LONG, R.A. 34 × 50.

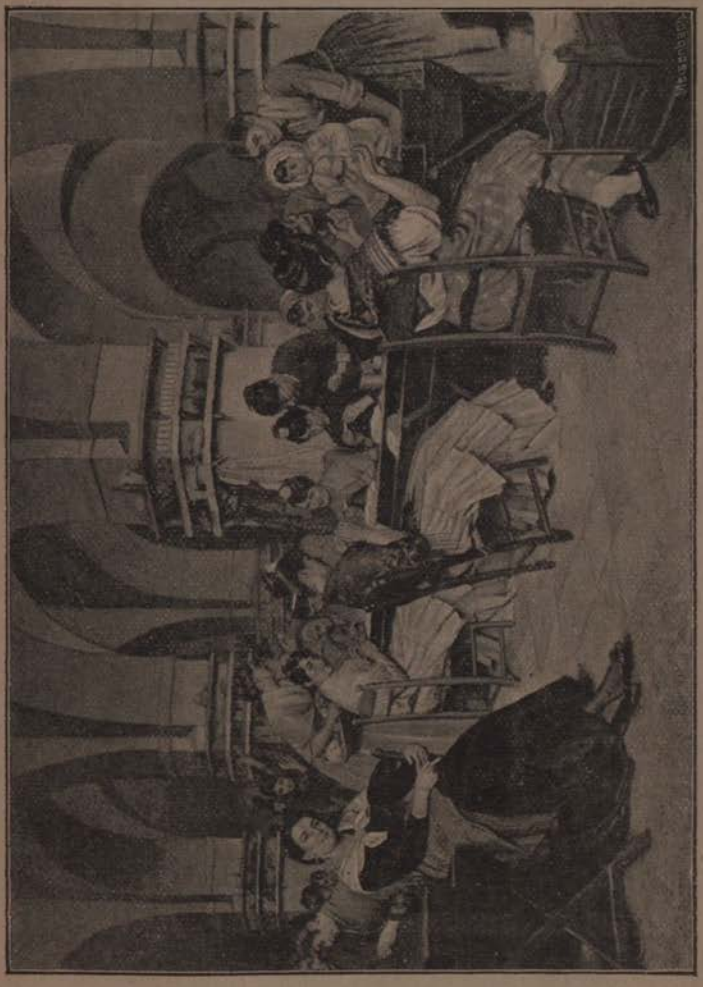
No. 134. "*Mariamne.*" J. W. WATERHOUSE, A.

(*Sketched by permission of W. Cuthbert Quilter, Esq., M.P., the owner of the copyright.*)

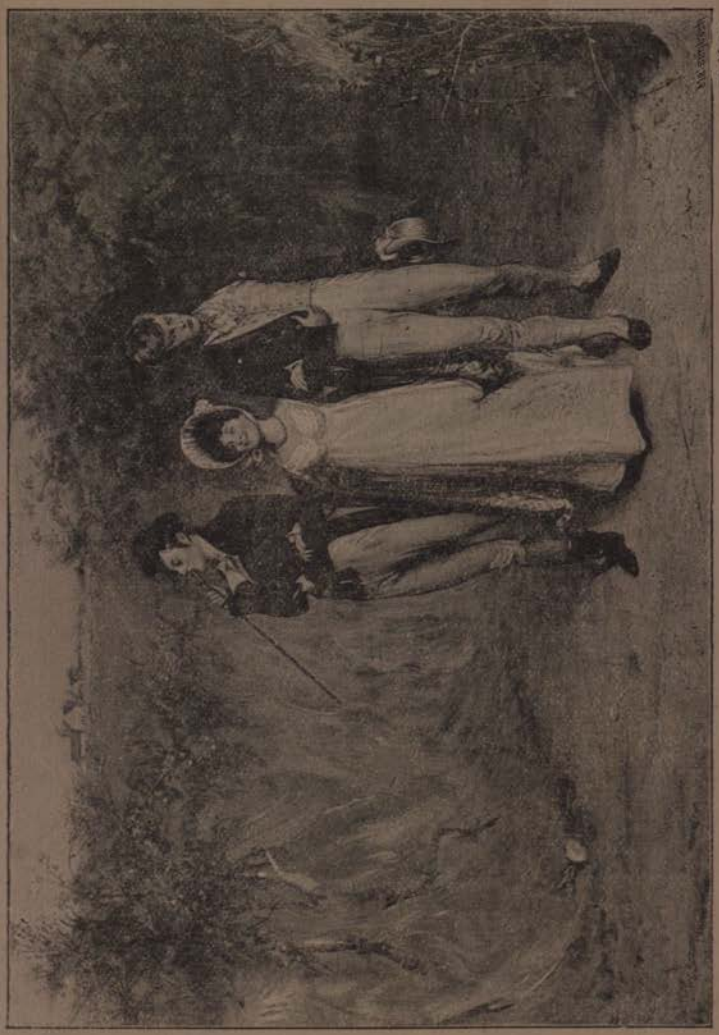
Mariamne, wife of King Herod the Great, going forth to execution after her trial for the false charges brought against her by the jealousy of Salome, the king's sister, his mother, and others of his family. After Mariamne's trial and condemnation by the judges appointed by her husband, Herod, who had been passionately attached to his wife, was about to commute the sentence to imprisonment for life, but was urged by Salome to have the sentence of death carried out, which was accordingly done.—*See Josephus, 'Antiquities of the Jews.'*

30 X 23.

No. 138. "*Pronies.*" C. E. PERUGINI.



No. 140. "*Making cigarettes at Seville.*" J. B. Burgess, A.R.A.



No. 152. "*Two Strings to her bow.*" JOHN PETTIE, R.A. 33 × 45.

40 × 60.

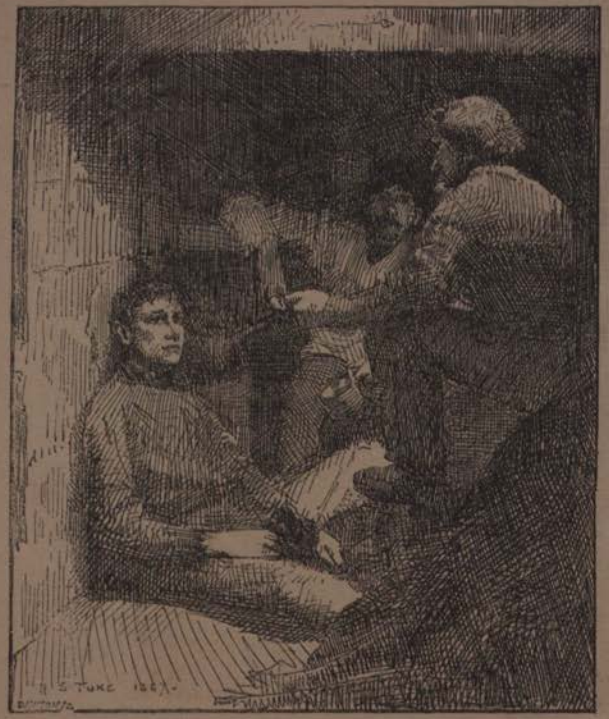
No. 147. "*John Hampden mortally wounded.*" W. F. CALDERON.

35 × 55.

No. 160. "*The jealousy of Simætha the sorceress.*" Sir F. LEIGHTON, Bart, P.R.A.

No. 153. "*Summer.*" H. W. B. DAVIS, R.A.

No. 161. "*Galway gossips.*" ERNEST A. WATERLOW. 31 × 23



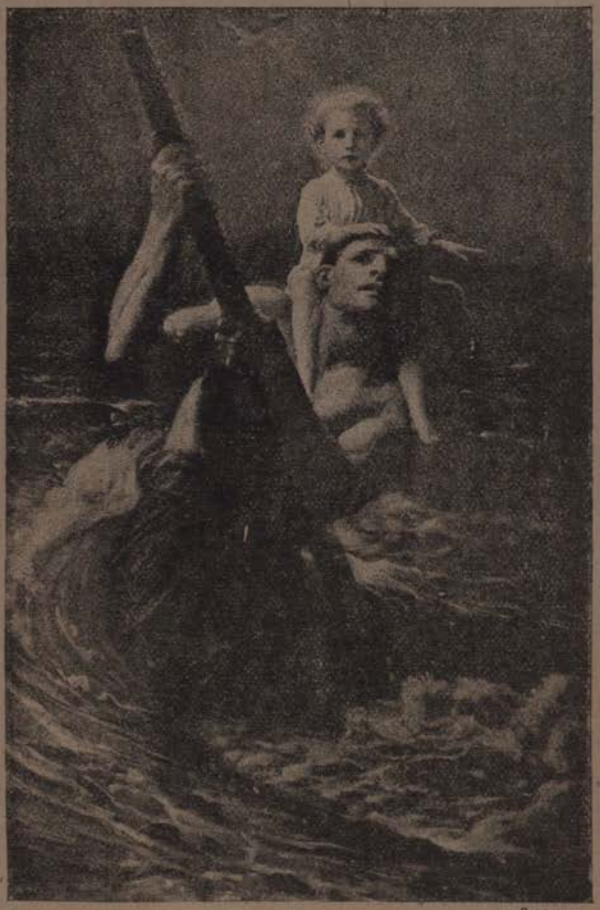
30 × 24.

No. 167. "*A Sailor's yarn.*" HENRY S. TUKE.

36 × 28.

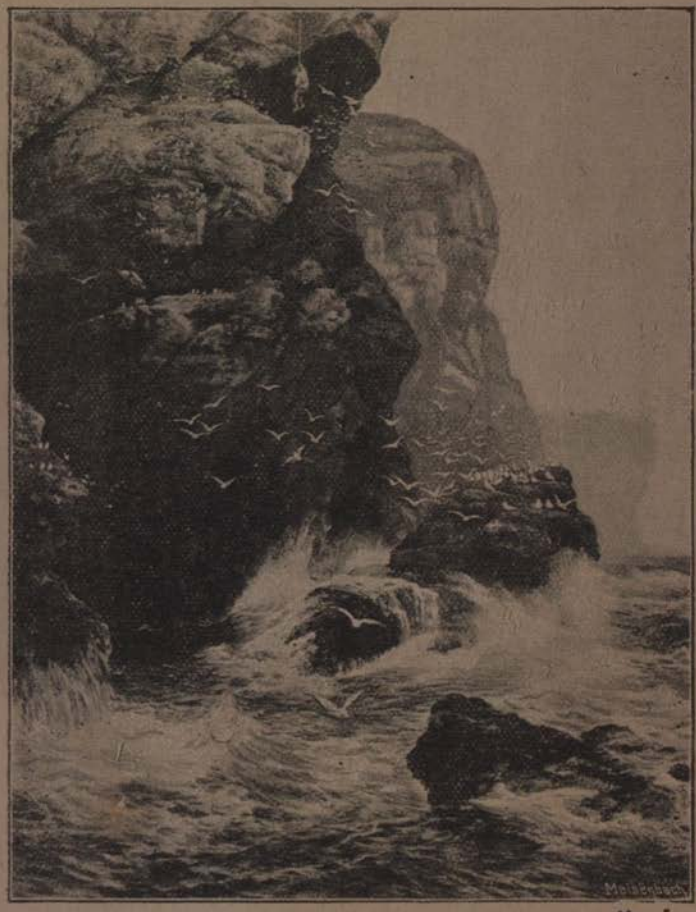
No. 166. "*Orphans.*" JOSEPH CLARK.

## GALLERY III.



78 × 53.

No. 179. "*The Christ-bearer.*" W. F. YEAMES, R.A.



No. 196. "*The Fowlers' crag.*" PETER GRAHAM, R.A.
*(By permission of Messrs. Thos. Agnew and Sons.)*

No. 213. "*Scene from Scott's 'Peveril of the Peak';*" The appearance of the Countess of Derby in the Golden Room. JOHN PETTIE, R.A.

40 × 60.

No. 215. "*The mirror of the woods.*" JOHN M. BROMLEY.

44 × 72.

No. 220. "*Seventy years ago.*" PERCY BIGLAND.

"Why do you look at me, Annie? you think I am hard and cold,
But all my children have gone before me, I am so old."—*Tennyson.*

42 X 70.

No. 223. "*Edinburgh, from the Salisbury Crags.*" JOHN MACWHIRTER, A.

62 × 36.
12 × 29.

Nos. 229, 230. "*The last watch of Hero.*" Sir F. LEIGHTON, Bart., P.R.A.

"With aching heart she scanned the sea-face dim.
* * * * *
Lo! at the turret's foot his body lay,
Rolled on the stones and washed with breaking spray."
'*Hero and Leander*,' *Musæus, translated by Edwin Arnold.*

No. 231. "*Now came still evening on,*" H. W. B. Davis, R.A. 48 × 60

No. 239. "*No rose without its thorn.*" T. FAED, R.A.

44 × 72.

No. 240. "*Women and children first.*" TOM M. HEMY.

41 X 69.

No. 241. "*When the heart is young.*" W. PETER WATSON.

36 X 20.

No. 248. "*The toilet of Faunus.*" J. R. WEGUELIN.

36 × 12.

No. 246. "*Morning.*" MARCUS STONE, R.A.

No. 247. "*Sir Lancelot du Lake.*" Sir JOHN GILBERT, R.A. 36 × 48.

31 × 23.

No. 253. "*Jilted.*" BRITON RIVIERE, R.A.

36 × 54.

No. 254. "*The first boats away: morning after a gale.*" HENRY MOORE, A.

60 × 72.

No. 266. *"A stampede in the Highlands."* RICHARD BEAVIS.

44 × 30.

No. 273. *"Gold-fish."* EDWARD R. TAYLOR.

40 × 50.

No. **296.** "*The miry beasts retreating frae the plough.*"—Burns. GEORGE GASCOYNE.

40 × 60.

No. **302.** "*Saturday afternoon.*" SAMUEL CARTER.

No. 291. "*The first cloud.*" W. Q. ORCHARDSON, R.A.

"It is the little rift within the lute,
That by-and-by may make the music mute."

No. 298. "*Mercy*": St. Bartholomew's Day, 1572. Sir J. E. MILLAIS, Bart, R.A.
(*Sketched by permission of the owner.*)

No. 293. "*Young dreams.*" J. C. Hook, R.A.

34 × 42.

No. 313. "*Sir Roger de Coverley and the beautiful widow.*" W. P. FRITH, R.A.

"When I came to her House, I was admitted to her Presence with great Civility; at the same time she placed herself to be first seen by me in such an Attitude, as I think you call the Posture of a Picture, that she discovered new Charms, and I at last came towards her with such an Awe as made me Speechless. Her Confidante sat by her, and upon my being in the last Confusion and Silence, this malicious Aid of hers, turning——says," &c., &c.—See *Spectator*, *Letter No.* 113, *Tuesday*, *July* 10*th*, 1711.

50 X 40.

No. 312. "*A thorn amidst the roses.*" JAMES SANT, R.A.

## GALLERY IV.

40 X 60

No. 321. "*The Cross on the Dunes, Picardy.*" DAVID MURRAY.

55 X 73.

No. 325. "*The children's hour.*" R. GEMMELL HUTCHISON.

No. **338.** "*Misery and mercy.*" FREDERICK GOODALL, R.A.

"When Jesus had lifted up himself, and saw none but the woman, He said unto her, Woman, where are those thine accusers? hath no man condemned thee? She said, No man, Lord. And Jesus said unto her, Neither do I condemn thee: go, and sin no more."—*St. John* viii. 10, 11.

30 × 50.

No. **351.** "*Saturday afternoon: East London.*" CHARLIE W. WYLLIE.

76 × 52.

No. 328. "*Rashleigh and Francis Osbaldiston.*" J. KNOX FERGUSON.

77 × 53.

No. 342. "*Beethoven.*" CARL SCHLOESSER.

No. 339. "*The kings of the forest.*" C. E. JOHNSON. 54 × 75.

40 X 60.

No. 358. "*Betwixt the setting sun and rising moon.*" MOFFAT P. LINDNER.

36 X 28.

No. 379. "*Jealousy.*" MARIQUITA J. MOBERLY.

50 X 40.

No. 368. "*The minstrel.*" H. STACY MARKS, R.A.

"A love song, or a song of good life?"

60 × 36.

No. **390.** "*King Solomon and the Queen of Sheba.*" Sir ARTHUR CLAY, Bart.

60 × 36.

No. **398.** "*Emelie in the Temple of Diana.*"
"The Knight's Tale,"
'Canterbury Tales.'—FREDERICK VIGERS.

# GALLERY V.

No. 406. "*Building a British armour-clad: H.M.S. 'Sanspareil.'*"
GERALD M. BURN.

"Till after many a week, at length,
Wonderful for form and strength,
Sublime in its enormous bulk,
Loomed aloft the shadowy hulk!"
*Longfellow's* "Building of the Ship."

4 ft. 3 in. × 6 ft. 3 in.

No. 408. "*Bad news from the front.*" JOHN CHARLTON.

No. 416. "*Kyle-Akin.*" JOHN BRETT, A. 42 × 84.

79 × 47.

No. 420. "*Hesperia.*" FRANK DICKSEE, A.

76 × 40.

No. **424.** "*The spirit of May.*"
SAVAGE COOPER.

60 × 40.

No. **427.** "*Ludgate: evening.*" JOHN O'CONNOR.
"Above the smoke and stir of this dim spot
Which men call earth."—*Milton.*

46 × 34.

No. 428. "*Peggy and Kitty Hammond.*"
KATE PERUGINI.

4 ft. 2 in. × 2 ft. 10 in.

No. 432. "*Corin and Touchstone.*"
FREDERICK BARNARD.

54 × 36.

No. 443. "*Crossing a torrent.*" C. E. PERUGINI.

34 × 52.

No. 452. "*The music lesson.*" GODFREY C. HINDLEY.

35 × 28.

No. 461. "*Winter berries.*" FLORENCE SMALL.

32 × 60.

No. 469. "*Stack barges: Essex.*" LESLIE THOMSON.

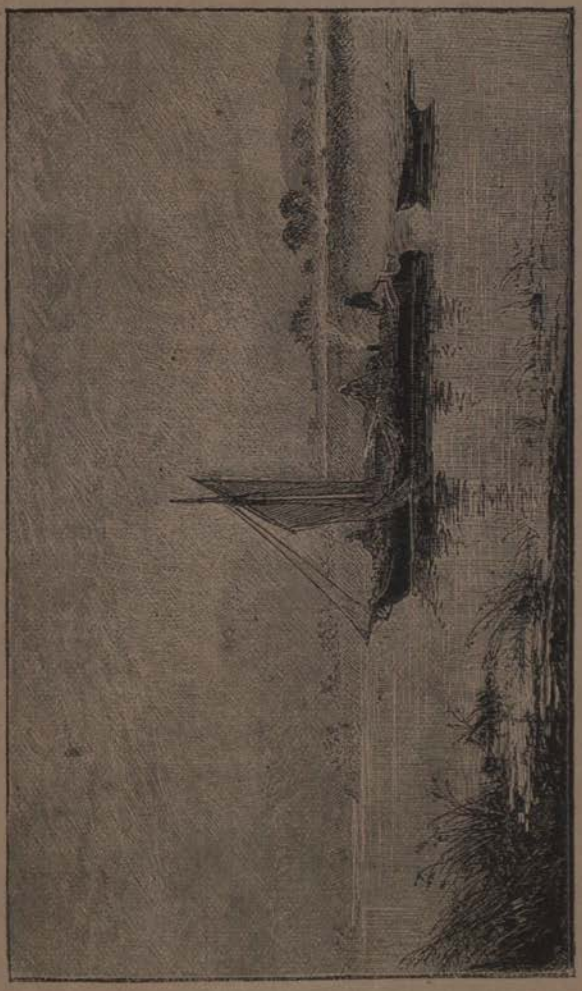
30 × 17.

No. 473. "*A new song.*" PERCY R. CRAFT.

32 × 39.

No. 484. "*Home from the harvest-field.*" HERBERT W. FOSTER.

# GALLERY VI.



No. 496. "*The smooth Severn stream.*"—*Milton.* B. W. Leader, A. 36 × 64.
(*By permission of Thomas Agnew and Sons.*)

No. 503. "*Samson.*" SOLOMON J. SOLOMON.

No. **504.** "*The garrison marching out with the honours of war: Lille*, A.D. 1708." ANDREW C. GOW, A.

42 × 68.

No. **517.** "*News of a victory.*" LASLETT J. POTT.

30 × 60.

No. **522.** "*On the Bure, Suffolk.*" EDWARD H. FAHEY.

82 × 50.

No. 513. "*Lady Abercromby of Forglen.*" GEORGE E. HICKS.

2 ft. 1 in. × 3 ft. 2 in.

No. 523. "*The magic flute.*" MARIANNE STOKES.

84 × 48.

No. 534. "*Eurydice sinking back to Hades.*" HENRIETTA RAE.

No. 539. "*Running the gauntlet.*" W. FRANK CALDERON.

36 × 60.

No. 540. "*Arrival of King Carnival, Venice.*" CLARA MONTALBA.

72 × 46.

No. 543. "*Their ever-shifting home.*" STANHOPE A. FORBES.

75 × 52.

No. 544. "*Interior of model soup-kitchen, Euston Road.*" LIONEL J. COWEN.

40 × 54.

No. 547. "*A toiler of the sea.*" W. L. PICKNELL.

26 × 42.

No. 549. "*Sea swallows.*" BRYAN HOOK.

No. 550. "*His reverence.*" FRANK W. W. TOPHAM. 30 × 44.

No. 554. "*The ruby wine.*" CHARLES C. SETON. 32 × 48.

## GALLERY VII.

23 × 36.

No. 563. "*East, west, hame's best.*" J. WATSON NICOL.

40 × 63.

No. 576. "*Autumn's gentle tinge of gold:*" *Picardy.* DAVID MURRAY.

No. 583. "*Tickling trout.*" J. C. Hook, R.A.

50 × 40.

No. 591. "*Romola.*" E. Blair Leighton.

50 × 36.

No. 584— ... ... JANE M. DEALY.

"Hush-a-bye, baby, On the tree top;
When the wind blows The cradle will rock."

36 × 24.

No. 597. "*One day 'Good-bye!' met 'How d'ye do!'*" PHILIP C. SMALLFIELD.

36 × 24

No. 601. "*Bless, O God, these Thy gifts to our use,*" &c. A. CHEVALLIER TAYLER.

40 X 27.

No. 613. "*All-fours.*" ARTHUR W. NORTH.

30 X 52.

No. 621. "*The only son: the return.*" PERCY R. CRAFT.

50 × 60.

No. 627. "*There is a reaper, whose name is Death.*" RUDOLF LEHMANN.

"O not in cruelty, not in wrath,
The reaper came that day!
It was an angel visited the green earth,
And took the flowers away."
'*The Reaper and the Flowers*,' *Longfellow*.

30 × 48.

No. 633. "*The last chance.*" WILLIAM RAINEY.

* 44 × 30.

No. 637. "*The Wood-gatherer.*" FRANK E. COX.

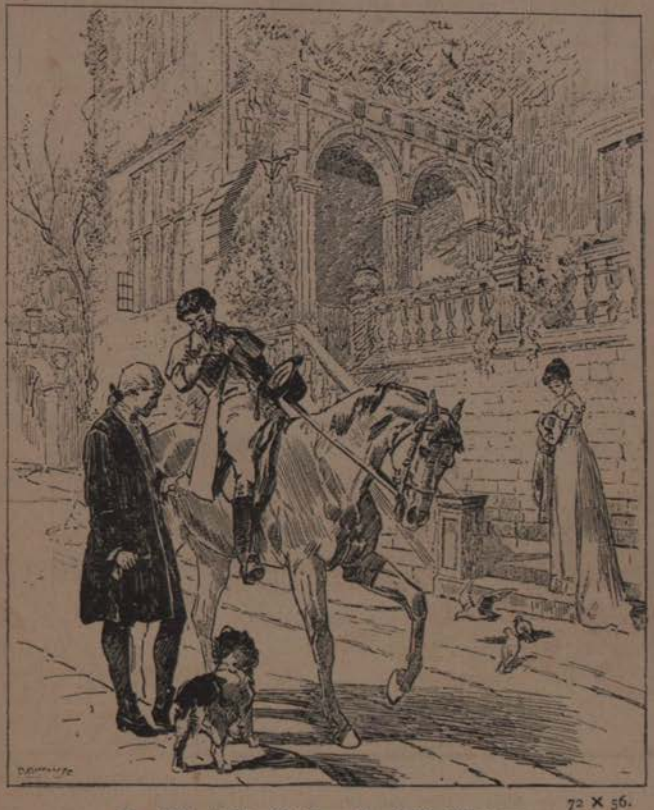
30½ × 50.

No. 651. "*Breezy Pastures.*" R. HALFNIGHT.

## GALLERY VIII.

32 × 62.

No. 669. "*The Lower Clyde and Island of Arran: morning.*" DAVID FARQUHARSON.



72 × 56.

No. 654. "*The Challenge.*" S. E. WALLER.

(*To be published by Mr. J. P. Mendoza.*)

No. 659. "*The clearness after rain.*" HENRY MOORE, A. 48 × 72.

48 × 36.

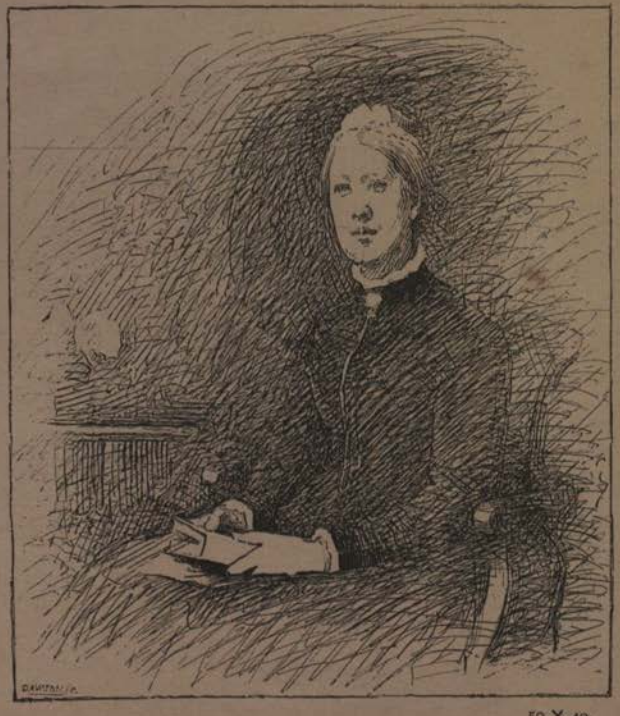
No. 658. "*The Earl of Yarborough.*" FRANK HOLL, R.A.

60 × 76.

No. 660. "*Jealousy is cruel as the grave.*" ERNEST NORMAND.

60 × 48.

No. 665. "*La sua festa*: '*all that is left to her.*'" FRANK W. W. TOPHAM.



50 × 40.

No. 664. "*Lady Milbank.*" WILLIAM CARTER.

11 ft. 6 in × 16 ft. 10 in.

No. 681. "*Institution of the Franciscan Order.*" EDWARD ARMITAGE, R.A.
(*Painted for St. John's Catholic Church, Islington.*)

72 × 48.

No. **678.** "*Thro' the brambles and the bracken;*" Nora, daughter of W. B. Turner, Esq JESSIE MACGREGOR.

48 × 72.

No. **692.** "*When the glow is in the West.*" FITZJOHN BRENNAN.

No. 682. "*An April day.*" B. W. LEADER, A.

"Sweet day, so cool, so calm, so bright,
The bridal of the earth and sky,
The dew shall weep thy fall to-night,
For thou must die."—*Herbert.*

No. 701. "*The latest scandal.*" J. Seymour Lucas, A.R.A.

40 × 32.

No. 706. "*The bride of Spring.*" SAVAGE COOPER.

29 × 49.

No. 707. "*Rest and refreshment.*" E. B. S. MONTEFIORE.

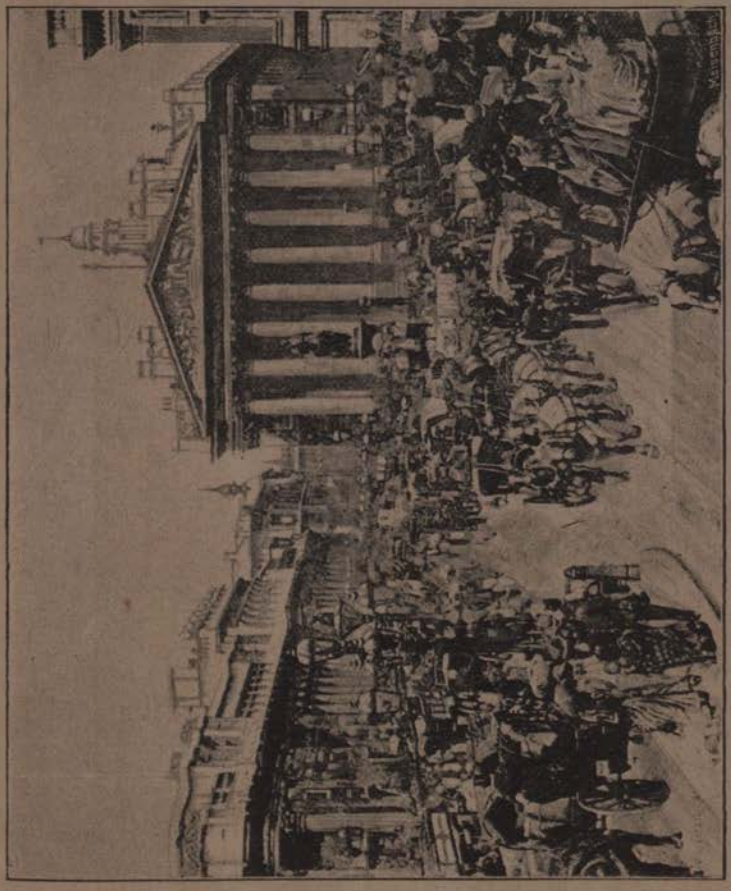
20 × 14.

No. 711. "*An alarm.*" PHILIP E. STRETTON.

72 × 60.

No. 716. "*An incantation.*" Hon. JOHN COLLIER.

# GALLERY IX.



No. 723. "*The Bank.*" WILLIAM LOGSDAIL.

14 × 11.

No. **756.** "*For the safety of the public.*"
EDMUND CALDWELL.

25 × 30.

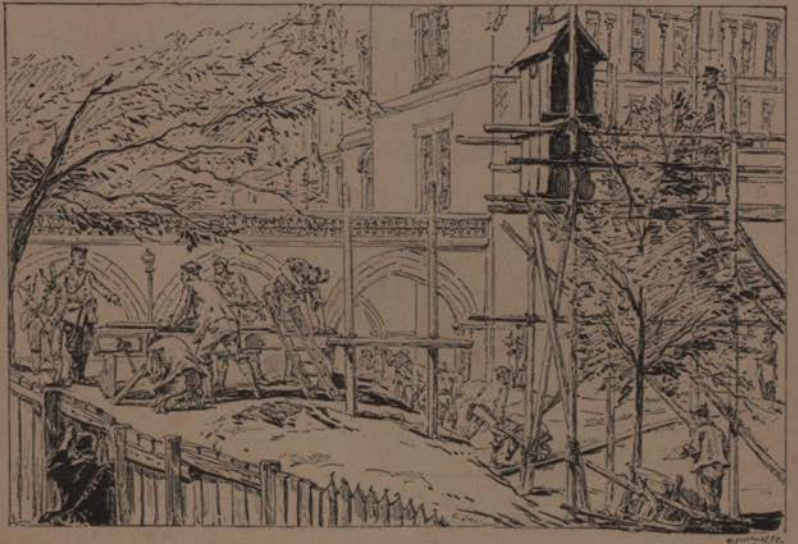
No. **788.** "*Lost.*" G. MCCULLOCH.

19 × 14.

No. **851.** "*Studying his sermon.*" CARL SCHLOESSER.

27 × 18.

No. **804.** "*The old tortoise.*" H. STACY MARKS, R.A.



25 × 22.

No. **807.** "*Convicts at work, Portsmouth.*" EYRE CROWE, A.R.A.

24 × 18.

No. 859. "*This is the way we wash our clothes.*" G. D. LESLIE, R.A.

15 × 38.

No. 885. "*A literary lover.*" E. BLAIR LEIGHTON.

34 × 54.

No. 903. "*The haven under the hill.*" ROBERT W. ALLAN.

42 × 27.

No. 914. "*The return of the prodigal in the year of the Great Plague, 1665.*" ELLEN CLACY.

5· × 84.

No. **924.** "*Memories.*" YEEND KING.

58 × 83.

No. **923.** "*First Communion.*" S. M. FISHER.

15 × 39.

No. **927.** "*Idlesse.*" T. B. KENNINGTON.

24 × 35.

No. **929.** "*In the glade.*" ARTHUR LEMON.

60 × 30.

No. 935. "*La Mascotte.*" LEGHE SUTHERS.

26 × 41.

No. 940. "*In the forest of Arden.*" ARTHUR HUGHES.

# GALLERY XI.

No. 970. "*Mrs. J. R. Paton and daughter.*" P. R. MORRIS, A.

42 × 35.

No. 969. "*And the story of the mouse came true.*" G. HILLYARD SWINSTEAD.

31 × 52.

No. **984.** "*Your humble servant.*" J. C. DOLLMAN.

36 × 48.

No. **985.** "*An afternoon in February.*" ADRIAN STOKES.

30 × 60.

No. 990. "*Beneath blue skies.*" COLIN HUNTER, A.

28 × 36.

No. 995. "*Jack's as good as his master.*" W. MAW EGLEY.

48 × 69.

No. 997. "*Scene from 'Rob Roy.'*" HARRINGTON MANN.

69 × 45.

No. 1016. "*A Naiad.*" HENRIETTA RAE.

36 × 58.

No. **1023.** "*Ice-fall of the Gepatsch Glacier, Tyrol.*" EDWARD T. COMPTON.

35 × 58

No. **1024.** "*Going to town.*" ALICE HAVERS.

48 × 34.

No. **1026.** "*The Vicar of Wakefield.*" ARTHUR L. VERNON.

54 × 132.

No. **1031.** "*Widowed.*" HERBERT SCHMALZ.

"Again she spoke:—'Where is my Lord the King?'
And closing round a deeper silence seemed
To hold the host.—'Where is thy Father, boy?'—
Nor answered but the hoarse horns hardly blown
From shore to sea:—and low before her bowed
His head the Prince, and all around stood dumb."

(*This picture will be published by Messrs. Buck and Reid, New Bond Street.*)

44 × 34.

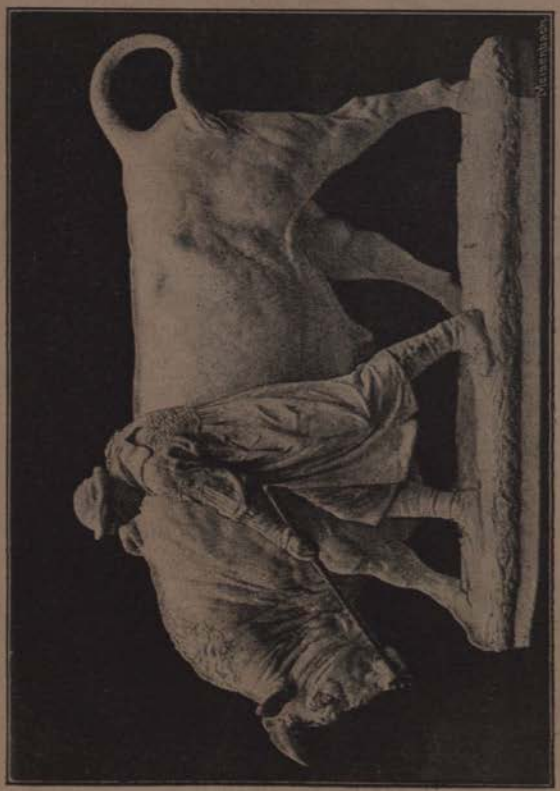
No. **1042.** "*By unfrequented ways.*"
W. HENRY GORE.

48 × 34.

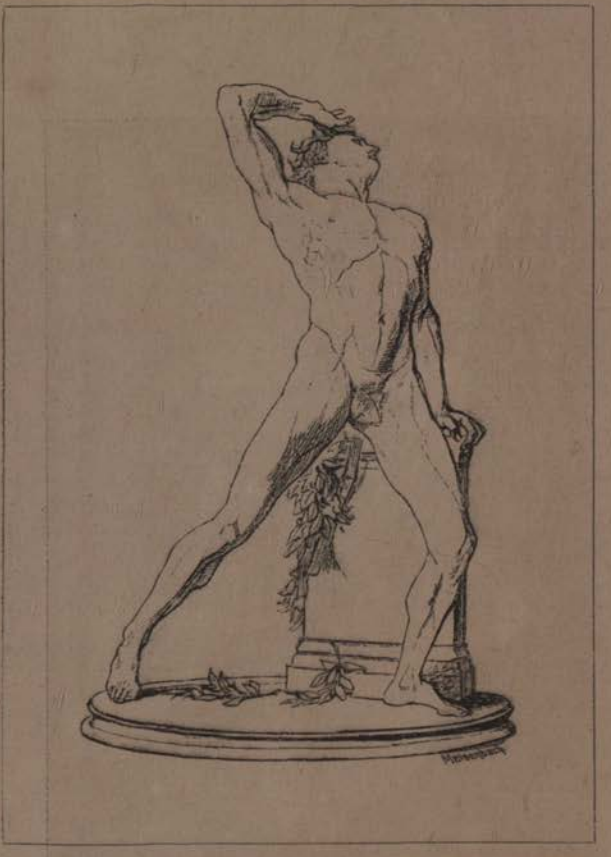
No. **1036.** "*Watching for the boats.*"
WILLIAM E. NORTON.

No. 1046. "*King Coal.*" W. L. WYLLIE. 26 × 48.

# SCULPTURE.



No. **1798.** "*Young bull and herdsman*," life-size, marble. J. E. BOEHM, R.A.



No. 1946. "*Ladas, the Spartan runner, dying at the goal.*"
HENRY H. ARMSTEAD, R.A.

No. 1944. "*Peace;*" statuette. E. ONSLOW FORD.

No. **1924.** "*Pigeons;*" statuette, wax. W. R. STEPHENS.

No. **1847.** "*Dawn.*" EDITH GWYN JEFFREYS.

No. **1855.** "*The story of Psyche;*" panel. HARRY BATES.

No. **1827.** *"Charles Wyndham as David Garrick;"* statuette. C. B. BIRCH, A.

No. **1799.** *"Portrait of a lady."* HENRIETTA S. MONTALBA.

No. **1943.** *"The late Rt. Rev. Bishop Ollivant;"* memorial effigy, marble. To be placed in Llandaff Cathedral. HENRY H. ARMSTEAD, R.A.

No. **1809.** *"Summer;"* statue, bronze. GEORGE A. LAWSON.

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